WBAI
Folio

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Pacifica
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Folio

WBAI 99.5 FM
DECEMBER 1975

Washington Report

Kathryn Tidyman (whose photos often appear in the Folio) visited Pacifica's Washington Bureau last month. The following interview and photographs provide an insight into the **hows** and **whys** behind our reports from the Capitol.

Kathryn Tidyman

KATHRYN TIDYMAN: How many people work in the Washington Bureau?
ROBERT KRULWICH: There are four regular people here now: Paz, me, Ted Clark, and Katherine Ferguson. Then there are the trainees in our training program. We have Christine Bond, Margaret Gray, David DeHart. That's three more, so there are seven. And then we have Paul Chaplain, who reports and also does our clips. That's eight, really.
KT: And you give each of them assignments to cover during the day? Is that how you succeed in covering such an enormous beat?
PAZ COHEN: I think the question is "Do we succeed?"
RK: Well, we have orders from each of the stations. What Texas wants is not necessarily what New York wants, and so on. It's a process of choosing a common denominator set of stories . . .
PC: Something nobody has asked for.
RK: . . . and following our own instincts—on virtually no money, compared, certainly, to any other bureau in Washington. We have to get people to different events with machines that work, and back. We don't pay them. We don't pay for repairing the machines. We are able to do it because we teach people, and they take that as compensation. The graduates of the training program are also on call. Like last night, David Ensor, who had been with us in the fall, came back to do a story on which he had an expertise. Between loyalty, training, and the excitement of going to the White House or the Supreme Court, you can, by bartering mostly, have a bureau.

The question is, how do you quality-control in such a situation? We do our best by holding down the volume of reports. Like today, for example, two reports were written which will never be broadcast. I'll ask someone to do a report, and that report will be recorded. I will listen to it, critique the author, and say, like, you need to do this with your voice. Or, this writing was this or that. That person won't go on the air for a number of months yet. Trainees only go on the air when they're ready, unless . . .
PC: Unless I'm the one training them.
RK: Yes, you're a little more trusting of them.
PC: About how things get done . . . I think a lot of it is knowing that if I don't cover something, it's not going to be covered; and feeling that there is a need for people to know what's going on, and that people doing things in Washington know that they're being covered. I, anyway, just keep working when I don't feel like working, because someone has to.
RK: Our hours are ridiculous.
KT: How would you describe a typical work day?
RK: There's no such thing, is there?
KT: How do you give out assignments?
PC: One of two ways. Sometimes the day before, we know what we're going to do the next day. We know what hearing is coming up. If it starts early, I'll take a machine home with me—assuming there are enough machines working that I can take one with me—and then go straight from home to the Hill. Then, I stay for the hearing, check the galleries for radio and TV people on both the House and Senate sides to see if any new stories have been released. I get back here late afternoon. I start writing. The phone will begin to ring incessantly, will not stop ringing until we've missed our deadline. I'll consider cancelling the News and just answering the telephone. Then we have to feed the stations several times to meet the various deadlines. New York is the dry run for our feeds. Then we hear them go, "Oh, that's too long . . . you talk too fast . . . By the time the feeds get to Los Angeles . . .
KT: How much contact do you have with the establishment press corps here? How do they regard Pacifica?
RK: Paz gets along fabulously with them. I think I'm not noticed by the establishment press corps.
PC: Roger Mudd doesn't talk to me.
RK: He notices you though, and he keeps asking me where I'm from. I suppose your real question is, do they say, "Oh, here's a bunch of those hippy commies coming in here." No, that's not the case. That's been a big surprise to me. There's a very fierce sense of egalitarianism, at least officially, in the press corps. You couldn't have it any other way, or subtle lines would be drawn which would screw up everything.
PC: Yes, but it's been a long struggle to become respectable. I had to go through a lot, learn to do things—like dress—differently. Now I've been around for three years, I can do as I like.
RK: My experience is that they just accept you, even though they don't hear us, because Pacifica doesn't have a Washington station yet. They know our reputation and either love us, like our NBC friend (I guess maybe we shouldn't embarrass him), or they are suspicious of us—we aren't doing real journalism, we're advocates or something. When they see us working or investigating, they help and are very nice. I don't think there is any tension. We have White House press credentials; whatever anyone can go to, we can go to. We just don't get invited to dinner in Georgetown.
KT: Georgetown dinners—is that what's known as being part of "the Club?"
PC: The Club. It's what I.F. Stone once said about the danger of getting to know high government officials, or even low government officials. You begin to feel like you're one of them, and they really know what's best. If they have a secret, maybe it's best that it be kept just between the two of you.
RK: I would say there's less of that kind of crony-ism in Washington than I would have ever imagined. But there is a lot of it on the columnist level—Evans, Novak, Tom Braden; the liberal columnists as well—Gary Wills. They've turned their columns into places where people may plant items. They don't go out and gather their own information anymore. The newer columnists—George Will at the *Washington Post*—tend to follow their own bent and curiosity. But the ones who have been around Washington for a while—Joe Kraft, for example—to read them, one imagines that they count on the dinner parties they attend and the telephone calls they receive for the substance of their reports. They are passive receivers, and there is certainly a club atmosphere about that. When you read Evans and Novak, you are reading what a certain segment of the political stratum wants you to know, or wants to say.

But I don't think that radio reporters are muzzling themselves to protect friends. Maybe they are—maybe I just don't know them well enough.
KT: How interested do you think the government is in communicating with the public? Do you find that one branch is more cooperative than another?
PC: Elected officials want to be on the air very often, unless they think they're doing a terrible job. The more exposure they have, the better known they'll be;

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WBAI 99.5 FM
DECEMBER 1975

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Report to the Subscriber

MANAGER'S REPORT
State of the Station

The Month Past

WBAI remains poised on the brink (perhaps it always has been, perhaps it always will be). October's income was $42,735, including $1,095. (net) from the Halloween Benefit—not bad considering that the month was sandwiched between a spectacular September and the Minithon months of November and December. Even so, we lost an estimated $12,000. in the first month of our new fiscal year.

Subscribership stands at 14,850 as of October 25, a net increase of 755 over the previous period. October was the second month in which the net subscribership increased, albeit slowly. As you know, we must have 19,000 subscribers by the end of the calendar year in order to keep the station at its current, and, I believe, optimum staff size of 32. Please support the Minithon by making a pledge, then paying it promptly. And don't forget to renew when your subscription is up. Renewals are the foundation on which listener-sponsored radio is built, and constitute 39% of our operating income.

The Fiscal Year Past

WBAI's operating loss for the fiscal year that ended September 30 was only $24,667., the lowest in four years: (Last fiscal year's loss was $43,000.). The relatively low loss in the face of rising fixed costs (for energy, rent, etc.) was made possible by the sacrifices of the WBAI staff in the form of low and late wages. Inflationary pressures on each of us are unbearable and getting worse.

A detailed breakdown of unaudited income and expense figures for fiscal 74-75 is given on page 00 of this Folio. Note that only 43.1% of the operating expense goes to people. (In better years the figure was well over 55%.) 35% of the budget goes to fixed overhead, leaving only about 22% for the variable, non-people costs of program production and promotion.

These skewed percentages are only another way of saying that we pay too little to our people, and too much to landlords, and energylords. Far too little is left for programs and promotion. The only way out of this bind is either more income, or fewer people (which might lead to less income as a result of fewer programs). **Only you can help. Send us your subscription, donation, or renewal via the coupon on page 15.**

What is so frustrating about all this is that our yearly deficits are quite small compared with the Metropolitan Opera, W.T. Grant, or Lockheed. But the accumulated deficit is nonetheless killing us in the cash flow and making our lives miserable. **Only you can help. Send us your subscription, donation, or renewal via the coupon on page 15.**

This Montb

December is a most important month for WBAI. The second half of the Minithon and the Crafts Fair take place this month. It is also the last month this year in which you can obtain a 1975 tax deduction for your contribution to WBAI.

We depend on the Minithon for cash to pay the short-term loans, Pacifica debentures, and mortgage payments that come due this month ($5,000 short-term loan payments; $5,000 mortgage

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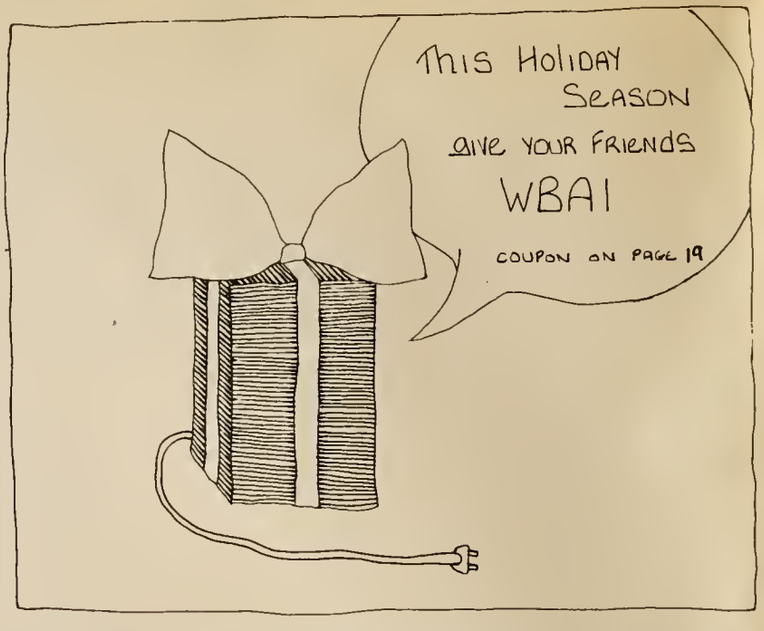

WBAI is on the air 24 hours a day. Frequency: 99.5 fm. Our transmitter is located in the Empire State Building, and we broadcast with an Effective Radiated Power of 5.4 KW (horizontal) and 3.85 KW (vertical). Power equivalent to 50,000 watts at 500 feet. Antenna: 1223 feet above average terrain. Height above sea level: 1515 feet. The studios are located at 359 East 62nd Street, New York, N.Y. 10021. Phone (212) 826-0880.

WBAI is owned and operated by the Pacifica Foundation, a non-profit corporation. The other Pacifica stations are KPFA, 2207 Shattuck Avenue, Berkeley, California, 94704; KPFK, 3729 Cahuenga Boulevard, Los Angeles, California, 91604; KPFT, 419 Lovett Boulevard, Houston, Texas, 77006; and WPFW, 868 National Press Building, Washington D.C., 20036 (Construction Permit). Subscriptions are transferable but not refundable.

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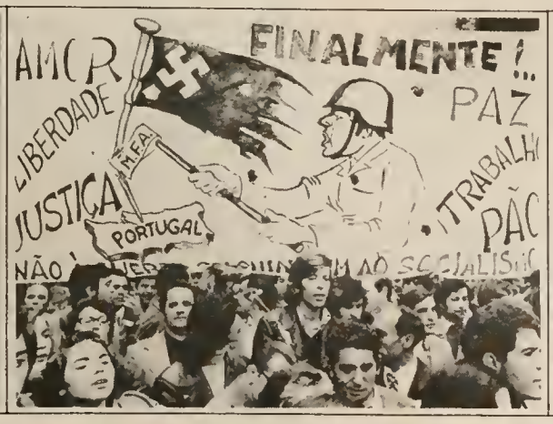
HIGHLIGHTS



MONDAY, DECEMBER 1st
10:00 PM MAJOR CONTEMPORARY WRITERS #4
Jerzy Kosinski, Being There

Jerry Kosinski reads passages from his satirical novel, *Being There*. In the conversation with Charles Ruas which follows the reading, Kosinski explores the impact of television on society, and the concept of cultural passivity and its general consequences. Executive Producer, Charles Ruas; Co-producers, Lin Harris-Rosechild and Bill Kortum.

TUESDAY, DECEMBER 2nd
7:30 PM IS THERE A RADICAL THERAPY?

This last program in our series, *Going Crazy! The Politics of Madness, attempts to talk about alternatives to mental illness and incarceration, both in terms of prevention and treatment. Guests include Claude Steiner, writer and activist in the radical therapy movement and others involved in humanizing and politicizing movements in the mental health industry.*

THURSDAY, DECEMBER 4th
7:30 PM
SUNDAY, DECEMBER 21st
9:30 PM
WEDNESDAY, DECEMBER 31st
7:30 PM
W.P.A. RADIO PROJECT

During the 1930's thousands of plays were written under the Federal Theatre Project of the Works Progress Administration. Recently, more than 10,000 of these scripts have been discovered in an airplane hangar belonging to the government. Throughout this month, and in the months to come, The Labor Theatre, a group of performers involved in producing materials of special interest to the labor community, will be producing some of these original radio scripts.

THURSDAYS, DECEMBER 4th, 11th, 18th, 25th
8:30 PM POLITICAL ECONOMY: A TEN-WEEK COURSE

A course on political economics conducted by economists David Gordan and William Tabb. Supplementary materials can be obtained by writing to the station. Audience participation by telephone is encouraged. Produced by Bonnie Bellow.

FRIDAY, DECEMBER 5th
9:00 PM WBAI FREE MUSIC STORE
Sergiu Luca and the Music Fraternity

Sergiu Luca, whose recent concerts and recordings have made use of authentic baroque instruments, will be performing music by Vivaldi and Mozart. Recorded at the WBAI Free Music Store on Thursday, December 4th. See the Free Music Store Schedule for details of other broadcasts.

SUNDAY, DECEMBER 7th
2:00 PM DER VASS DERTAILT GESCHICTES

Isaac Bashevis Singer came to the U.S. from Poland in 1935 and west to work for the *Jewish Daily Forward*. He's been there ever since and has probably done more than any other author to familiarize people all over the world with the flavor of European-Jewish life before World War II as well as the ideas and contributions of the Yiddish culture and language through his stories set in Warsaw, New York City, Tel Aviv, the Catskills, Buenos Aires and the Bronx.

Jan Albert talks with Singer about his latest book, *Passions* and a really endearing new play, currently on Broadway, *Yentl the Yeshiva Boy*, characteristically steeped with the Singer tradition, but at the same time a most appropriate tale for National Womens Year!

MONDAYS, DECEMBER 8th, 15th, 22nd, 29th
12:00 AM SWAN SONG

This month Swan Song features a reading of Dickens' *A Tale of Two Cities*, with readers from among WBAI staff and listeners, and guest celebrities. Produced by Mickey Waldman.

MONDAY, DECEMBER 8th
10:00 PM MAJOR CONTEMPORARY WRITERS #4
Jerzy Kosinski,
The Devil Tree

Jerzy Kosinski reads selected passages from the second of his novels on American life, *The Devil Tree*. In the ensuing conversation with Charles Ruas, the relationship of power to freedom is examined in terms of the novel's protagonist, Jonathon Whalen, the man who has everything.

TUESDAY, DECEMBER 9th
7:30 PM
WEDNESDAY, DECEMBER 10th
7:30 PM
FRIDAY, DECEMBER 12th
12:00 PM
LETTERS FROM PORTUGAL

Events in Portugal are changing quickly. The range of political parties and shifting alignments are complex. Many fear civil war. Meanwhile the Left in other capitalist countries looks to Portugal with anxiety because Portugal is the first advanced capitalist society to give birth to a revolutionary process. What will they create? How will they do it?

Since Marx elaborated his theories of revolutionary transformation from capitalism to socialism, the actual revolutions which have been rooted in Marxist theory have taken place in agrarian and peasant societies... not highly industrialized capitalist economies.

Of course, the Right is watching Portugal also. And participating. Economic sabotage, political pressures, CIA involvement, the Catholic church are all pitted against a socialist revolution. Our special programs on Portugal this month will try to focus both on questions of revolutionary theory as they are being argued and fought for in Portugal, as well as looking at the human forces at work. How has life changed? What was it like before? What happens in the process of change? What are the visions for a new life? How are they being worked out?

TUESDAY, DECEMBER 9th
10:00 PM JACK SPICER

Second of two programs on the late

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FREE MUSIC STORE

Produced and Coordinated by Ira Weitzman

We are forging ahead into December with another month of Free Music Store concerts as usual, on Thursday and Saturday evenings beginning at 9:00 PM. We invite a live studio audience (that means you) to all concerts. The Free Music Store takes place in Studio C, at the WBAI church, 359 East 62nd Street, just West of 1st Avenue. Admission, of course, is free, but just like everyone else, it's a big struggle for our survival, so we encourage contributions of whatever you can afford. If you can't make it in person, be sure to listen to the Saturday concerts which are broadcast live on WBAI 99.5 FM.

You may have seen our terrific WBAI Free Music Store posters around town by now. The artist is David Byrd (whose other recent works have included the posters for the shows *Follies* and *Godspell*, the film *Day of the Locust*, and the *Art Deco Expo* at Radio City). If you want one of these posters (to spread the word about the Free Music Store to the world at large, or to adorn your living quarters) hold on, they'll be available soon.

In the meantime, most of the December concerts have been set (for details on the others stay tuned):

THURSDAY, DECEMBER 4th:
Sergiu Luca and the Music Fraternity
Sergiu Luca, whose recent concerts and recordings have made use of authentic baroque instruments, will be performing music by Vivaldi and Mozart. Luca and friends will perform and demonstrate authentic instruments from the periods of those composers.

SATURDAY, DECEMBER 6th:
Peter Schickele Returns
Peter (P.D.Q. Bach) Schickele returns to the Free Music Store, with performances of his chamber music and songs. A definite must see. Broadcast Live.

SPECIAL
WEDNESDAY, DECEMBER 10th & THURSDAY, DECEMBER 11th:
Concerts of contemporary music from two of the most highly regarded series concentrating on New Music:
Wednesday, December 10th: **The Creative Associates from the Center for the Creative and Performing Arts of Buffalo.** This will be the first in the Evenings of New Music series to be held at the Free Music Store. Stay tuned for details.
Thursday, December 11th: The Composer's Forum.
The third in this series (which is the oldest series of American contemporary music) will feature the works of two composers, followed by a discussion about the music, led by a distinguished member of the music community. The composers featured in this Forum are C. Curtis Smith and Hubert S. Howe.

SATURDAY, DECEMBER 13th:
The Concord String Quartet
The quartet returns to WBAI with an all Bartok program! Mark Sokol and Andrew Jennings, violins; John Ko-

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This month WBAI will be broadcasting a series of radio plays written in the 1930's under the Works Progress Administration Federal Theatre Project. (Check Highlights for dates and times.) To get background on the W.P.A. and current day arts subsidies, Courtney Callender spoke with director, actor and teacher John Houseman. The interview will be broadcast in its entirety over **Getting Around** in January 1976.

Interview with John Houseman

COURTNEY CALLENDER: Just about everybody who's under forty in the arts has heard of the WPA, the Works Progress Administration, and yet they probably only have the dimmest idea of what it was, and what it did, and how it worked. Can you describe it?

JOHN HOUSEMAN: Well, there's a

Phil Smith, Suzanne [illegible]hension, and Gary [illegible]or when people refer to the WPA Federal Arts Projects as the beginning of subsidy in this country, of the arts. Because in fact, while it ended up working that way, it was never intended that way. It was a purely relief operation.

CC: For people outside of the arts as well as in the arts?

JH: It was simply a relief operation having nothing to do with what the people did. Then, Harry Hopkins had a wonderful idea when he created the WPA, that it was healthier and more constructive to let people receive their relief money, but at the same time put them to work in those occupations which were theirs before they became unemployed.

CC: So it was basically a form of unemployment.

JH: It was entirely a form of unemployment relief—or rather straight relief. Then among the other works projects he created—he created the arts projects. And I was concerned specifically with the theater, because that's where I worked. And he had a wonderful second notion because not only would he put people to work, but in order to insure that the work was creative and valuable, he permitted ten percent of the personnel of the WPA Arts Projects to be non-relief personnel. They received exactly the same wages as the relief people but they did not have to qualify that they were on relief and indigent in order to do it and—

CC: And this was to insure that the people who were involved were not out of work simply because they were inept, I suppose.

JH: That's right, it also meant that some of the best of the people who were not necessarily on relief were able to come in and give their expe ise to help raise the artistic, the creative tone of the projects.

CC: Who defined the projects?

JH: Well, in the case of the arts he very wisely chose about five outstanding people for the visual arts, for the writer's project, for music, and for the theater. And there he made a very courageous decision. He didn't go to any of the established theatrical people, he went to a lady whom he incidentally had gone to school with many years before at Grinnell, but who was a university teacher who, with an outstanding record for doing good experimental theater up at Vassar, and she had written books about theater. She was a very knowledgeable lady, but completely outside the normal, centralized professional theater. And that proved to be a wonderful choice.

CC: What was her name?

JH: Ellie Flannigan.

CC: Was there any kind of conscious manipulation or in a sense censorship—conscious or unconscious—on the part of the government in choosing the projects and the people?

JH: On the part of the people who ran the WPA, by and large, no. However, since the WPA was getting a great deal of money from the government, and since there was a certain amount of opposition to Roosevelt and the New Deal, obviously the Federal Arts Projects came under constant attack. If they did something that was totally conventional, they were accused of being boring and useless and if they did something in the least bit adventurous, there were always some people who would rush in and say that they were Communists or crazy or something like that.

CC: Was that the Heritage Theatre that you were involved with?

JH: No, this was the Lafayette Theatre, up in Harlem, it was called the Negro Theatre Project. It was the largest theatre project in New York City. It was the first to open, and it was one of the most successful ones that they had. So, little by little, one discovered who on the project had theatrical experience, know-how and talent and who just was there on relief and so the project got organized accordingly.

CC: A lot of people who have to depend on public monies now, complain about being on a kind of short leash. I mean they get a month's worth of money or six month's worth of money or they get six month's worth later than they were promised and a little bit less than they were promised. Did that kind of thing go on with you or was it administered more freely?

JH: Oh, I'm sure there were individual complaints of people who felt they were not being treated fairly, but by and large it was fairly simple. Everybody got their $22.50 or whatever it was—I forget what the minimum was—and each week they got it. It was that simple.

CC: How about the money for production? The other kinds of money necessary?

JH: That was very carefully administered. Actually the money for production was fairly lavish. On the Federal Theatre we did some very distinguished productions, which if they had been done commercially could not probably afforded to give the kind of production. The rather famous *Negro MacBeth* had a great deal of scenery and perfectly beautiful costumes.

CC: You mention that the WPA was not this country's first effort in public subsidy of the arts.

JH: No. I said it was not the first, there were no others. It was not an artistic subsidy. It was a relief project. The entrance of the government into subsidy did not occur until thirty—thirty-five years later.

CC: I'm curious about the audience for the theatre or for painting or for anything in those days, but particularly for the theatre, since I'm talking to you. When people were out of work and poor and desperate, did they participate any more, did they enjoy the arts more, did they care about it more?

JH: Well, in the first place, they got in for very little money. They could get in for a quarter. I think the most expensive seat was fifty cents. So a whole new audience began to come into the theatre—a very exciting, new audience which before had really not really considered a kind of carriage-trade thing.

CC: But fifty cents was a meal in those days.

JH: It was a meal, oh, indeed it was. In fact you could eat for twenty-five cents. It wasn't like fifty cents today, but still it was a very reasonable price for an admission ticket.

CC: And people did partake of it more?

JH: Oh, a great many people. I don't know what the figures are. Unless I'm mistaken, I think the figure is that fifteen million people saw the shows of the Federal WPA Theatre during its four years of existence.

CC: What were their tastes like? That's a funny kind of way of putting it, but did they have a sense of selectivity?

JH: I can only answer you that pragmatically. Marlowe's *Dr. Faustus*, which was always considered a library play and had never really been performed in the commercial theatre, I think ever, in this country played for about four and a half months in the Maxine Elliot theatre in Austin Rose's production.

CC: And this with a lot of other theatre competing with it?

JH: Oh, sure. There was a great deal of theatre even through the depression. On the whole, the product was very high-class because it did not have to cater to so-called commercial tastes. If you look at the programs of the Federal Theatre of the WPA in New York—and I'm only talking about New York, because that's where I was, but I think it was equally true all over the country—you'll find that the standard of productions and the choice of material was very high.

CC: Some people claim that they can tell about the state of the country and the economy by looking at hemlines on dresses and that kind of thing, and I'm sure that's very debatable. But when you go to the theatre, comparing now and forty years ago, can you get some message about the state of the country?

JH: Well, the theatre at the moment is not doing very well in New York City, for entirely economic reasons. But throughout the rest of the country the theatre is very healthy indeed. There's a great deal of theatre all over the country, spread very widely and the quality of it is pretty good.

CC: But I'm kind of curious about what's actually on the stage, the content, the message, the tone, the texture. Does that say something about this country right now as opposed to what was done forty years ago?

JH: Well, as a result of the witch hunts of the McCarthy Era, for about twenty-five years the theatre simply refused to face any contemporary problems that were in the least bit controversial. Now, that changed with the Vietnam protests—a good deal of fairly strong stuff got into the theatre. However, today the theatre is not nearly as much involved with contemporary life as I would like to see it.

CC: As it was say ten years ago, five years ago?

JH: Not ten years ago, as it was, let's say, in the thirties when the theatre had a great deal of relation to life.

CC: Most careers in the arts, whether they're on the administrative or production end, or whether on the artistic end, have been, up until now, for the elite, meaning economically independent, or for gypsies of one kind or another, however you want to define those. And now there's a certain kind of white-collarism involved in the arts: arts

Continued on page 16

Song-writer Kay Swift is the subject of **Fine and Dandy: The Music of Kay Swift,** to be broadcast Sunday, December 21st at 2 PM.

BASEBALL: The Love of My Life

By Kay Swift

When I was four years old, opera was the love of my life. This condition prevailed until I was about eleven, when baseball took over. My father was a music critic for the *New York Mail and Express*, so on matinee days he often took me to the old Metropolitan Opera House, where I saw Wagner operas so many times that I eventually memorized a few of the shorter parts. Nasty old Fricka, in "Die Walkure," was one.

Then, when I was about eleven and had read the sporting pages, my father, who was rather a fan himself, took me to see the New York Giants play the Chicago Cubs, at the Polo Grounds. I was instantly hooked.

After that, pictures, clipped out of the Sunday supplement of the New York Times replaced those of Farrar, Caruso and Louise Homer. Johnny Evers of the Cubs, Christy Mathewson, ace pitcher of the Giants, and a dozen others, looked down from three walls of my room. They were action pictures: throwing, catching or sliding men livened up the decor, not quite covering, in some instances, the holes made earlier by nails that had supported the framed pictures of former years. Rabid on the subject of professionalism even at an early age, these players, my heroes, seemed infinitely more glamorous than any star of college football. A rare treat, that of attending a Harvard-Yale football game with the family of the famed sportswriter, Walter Camp, left me cold. How intolerant can you be? My mother reminded me, years later, that my only comment after the wedding of one of my aunts, at which I was a flower-girl, was *"Well, the whole thing looked pretty amateurish to me."*

My brother, four years younger than I, did far more for baseball than I did. He *played* it—so ably, that when he went to Milton Academy in Massachusetts, a Boston sportswriter described him as being the best schoolboy first baseman he'd ever seen. This was, of course, thrilling—but even more exciting to me was a summer during which Sam pitched professionally, for Worcester!

My only contribution was two weeks' allowance, sent in to a fund raised by some fans of the Giants, who donated a car to Christy Mathewson. My father took me to the game at which Matty accepted this treasure. I shall never forget my joy and pride as the big blond pitcher drove that car slowly around the outfield; I felt certain that my fifty cents had added substantially to the purchase of the gift.

When I was a lumpy twelve-year-old, my grandfather began taking me daily to the TriState League ballgames in Wilmington, Delaware. Nothing he or anyone else could have done would have given more pleasure. We always sat in the same seats, right behind third base, and soon knew some of the players—not really, but enough to call out loud greetings to them as they took the field. Other fans who sat near us were mostly men, elderly and alone, and we all second-guessed the managers, exhorting them to take out the pitchers, or to leave a man in—when he was being replaced and took that sad, long walk back to the bench. Gramp was a handsome man, six feet two, with silver hair and moustache. I was proud of him, and delighted when he lent me a beat-up old brown felt hat that kept slipping down over my eyes. The sun beat relentlessly on us, but we loved every moment of the games.

Later, back in New York, I saw many struggles between the home teams (both the Giants and the Yankees) and visiting teams, at the Polo Grounds and at Yankee Stadium, respectively. On my birthday, which falls in the Spring, my choice of entertainment was, of course, going to a game. Once, the season opened on my birthday, which seemed like a special omen of good luck. The home team won the game that day.

When I grew up I became a Dodger fan. I wrote a letter to my favorite Dodger, Jackie Robinson, and whatever I said must have pleased Jackie, for a doctor who knew him informed me that the fiery second baseman actually carried my letter in his pocket. I admired everything about Robinson: his powerful competitive spirit, his amazing speed on the bases and the fact that he was more intelligent than any other player I ever saw. I loved to see him outwit an opposing pitcher, which he did—with ease—on many occasions.

My last contact with professional baseball—other than watching games on television, which I do today—was when I wrote a scorching letter to the owners of the New York Yankees. Messrs. Topping and Webb had dropped famed shortstop Phil Rizzuto from the roster without the slightest warning, and, tactlessly, they had chosen to do it just before an annual game played on "Old Timers' Day", in which Rizzuto was playing—not as a retired veteran, of which the Old Timers team was composed, but as the regular Yankee shortstop. Phil's wife, his children, and his parents were all attending the game, and as the news of his

dismissal came—just before the first inning—all of them took it hard. The Rizzuto family shed tears, and I, at home, shed more. I had gone with my brother to see the Yankees the day before, and we had been impressed by Rizzuto's remarkable fielding of some hot grounders. I worked up such resentment against Topping and Webb for letting him go that my letter—if they read it—must have burned someone's fingers.

Of course Rizzuto, as everybody knows, went on to become a highly successful broadcaster of the team's games. His cry of *"Holy cow!,"* whenever a homer was hit, resounded in the land for a number of years.

Yesterday, my friend Alfred Stern, a producer of civic and industrial shows who once wrote, with my husband, a splendid TV series that dealt with every facet of the game, talked with me about baseball. *"It's a game that keeps you honest,"* he said. *"You see, there's no possible way of faking anything in baseball. A batter either hits the ball or strikes out, or he draws a base on balls. A pitcher either gets the ball over the plate, or he doesn't. A fielder either catches a ball or not. It's a definite, clear game, a no nonsense affair."*

I had just watched a World Series on television, all seven games, and I had to admit to myself that there had been a little bit of rhubarb about one or two of the calls made by the umpires, but I didn't mention those to Alfred. Instead, I hummed to myself one of the songs Ralph Freed and I had dreamed up for a TV series, a series, incidentally, for which no sponsor ever approached us. Ralph's lyric contains two lines that, to me, sum up the entire subject:

"Baseball, baseball,
Nothing can ever replace baseball"

Truer words were never written.

MONDAY, DECEMBER 1st

5:00 COUNTING SHEEP
Can't sleep? Count Sheep! Live radio with Jan Albert.

7:00 TAKING IT EASY—BUT TAKING IT!
Live radio with Larry Cox.

9:00 PROGRAM ANNOUNCEMENTS NEWS
A rebroadcast of last night's News. With Marty Goldensohn.

9:30 THROUGH THE OPERA GLASS
Presented by Martin Sokol. Smetana's *Dalibor.*

11:55 PROGRAM ANNOUNCEMENTS
12:00 This hour has been left open to present a program of special interest. For details, call Folio-by-Phone at 826-1818, or listen to Program Announcements.

1:00 THE FOUNDATION OF AFRICAN HISTORY
Beginnings of Organized Societies in Africa
African pre-history has been passed down through the generations via the spoken word. Later, numerous volumes were written by travelers, explorers, and historians. Yet, its position and importance to the world is generally unknown. Participants: Thelma Harris, James Gross and Lewis Thompson.

2:00 ADVENTURES IN JAZZ

4:00 IRSAY IN THE AFTERNOON

6:00 PROGRAM ANNOUNCEMENTS COMMUNITY BULLETIN BOARD
Have your announcement to us at least 10 days in advance of broadcast, and in writing.

MISCELLANY

6:30 NEWS
A report of the day's event by Marty Goldensohn. (December 2nd.)

7:30 GETTING AROUND
Discussions, whispers, and guffaws on artists and arts. Moderated by Courtney Callender.

8:30 MISCELLANY

8:45 ELECTRONIC MUSIC
Electronic music placed in a socio-economic context, emphasizing isolation of musical environment by today's music industry. Musical selections consist mostly of compositions that are either commercially unrecorded or unavailable in the U.S. Many composers and musical personalities from the U.S. and abroad are often guests on this program. Produced and presented by Ilhan Mimaroglu.

10:30 MAJOR CONTEMPORARY WRITERS
Jerzy Kosinski, "Being There"
This program contains controversial subject matter. If you feel you might be offended by such subject matter, please tune away for the next hour and a half and rejoin us again at midnight.

Jerzy Kosinski reads passages from his satirical novel, *Being There.* In the conversation with Charles Ruas which follows, Kosinski explores the impact of television on society, and the concept of cultural passivity and its general consequences.

Executive Producer, Charles Ruas. Co-producers, Lin Harris and Bill Kortum.

11:55 PROGRAM ANNOUNCEMENTS

12:00 SWAN SONG
Live radio with Mickey Waldman.

TUESDAY, DECEMBER 2nd

5:00 MORNING WATCH
Live radio with Bill Monaghan.

7:00 TAKING IT EASY—BUT TAKING IT!
With Larry Cox.

9:00 PROGRAM ANNOUNCEMENTS

9:05 NEWS
A rebroadcast of last night's News.

10:00 MORNING MUSIC
A program that discusses no relevant questions. Produced by Judith Sherman.

12:00 PROGRAM ANNOUNCEMENTS

12:05 LUNCHPAIL
Live radio with Paul Gorman.

2:00 AEC/ALTERNATE ENERGY COMMITTEE
A rebroadcast from November 30th.

3:00 GETTING AROUND
A rebroadcast from December 1st.

4:00 JAZZ SAMPLER
A usually free-associative, more-or-less historically-inclined, approximate two hours of recorded jazz. Presented by Bill Farrar.

6:00 PROGRAM ANNOUNCEMENTS COMMUNITY BULLETIN BOARD MISCELLANY

6:30 NEWS
A report of the day's events by Marty Goldensohn. (December 3rd.)

7:30 IS THERE A RADICAL THERAPY?
This final program in our series on "madness" concerns alternatives to mental illness and incarceration in terms of prevention and treatment. Guests include Claude Steiner, writer and activist in the radical therapy movement, and others involved in humanizing and politicizing movements within the mental health industry.

8:30 MISCELLANY

8:45 POETRY READING:
Audrey Lorde reads from her recent works. She has published, *The First Cities, Cables to Rage, From a Land Where Other People Live.* Produced by Susan Howe.

9:15 WAR BABIES
Improvisational theatre with War Babies. Phone 371-5200 to participate. Live.

10:15 A program of special interest. For details, listen to Program Announcements, or call Folio-by-Phone at 826-1818.

11:00 GAY ALTERNATIVES
Sgt. Leonard Matlevich: The Development of a Gay Consciousness
A rebroadcast of a discussion with Air Force Sgt. Leonard Matlovitch about the changes in his ideas and self-perception that lead him to test the right of gay people to serve in the Armed Forces, and the further changes which have led him to question the values of our society. Host and producer is Ronald Gold.

11:55 PROGRAM ANNOUNCEMENTS

12:00 REFLECTIONS
Produced by Deloris Costello.

WEDNESDAY, DECEMBER 3rd.

5:00 MORNING WATCH
Live radio with Bill Monaghan.

Robbie Dulman

Our October "Carlin" Benefit was a huge success.

7:00 ROOM 101
With Steve Post.

9:00 PROGRAM ANNOUNCEMENTS NEWS
A rebroadcast of last night's News.

10:00 MORNING MUSIC
Works of the twentieth century, with special consideration given to composers who are now breathing, or whose spirit was of our time. Also some jokes. With Jim Theobald.

12:00 PROGRAM ANNOUNCEMENTS

12:05 HOUSING NOTEBOOK
Produced by Esther Rand.

2:00 THIS IS JAZZ
Host Larry Davis presents a variety of jazz and often talks with guest artists.

4:00 PRAXIS
Live radio with Paul McIsaac.

6:00 PROGRAM ANNOUNCEMENTS COMMUNITY BULLETIN BOARD MISCELLANY

6:30 NEWS
A report of the day's events with Marty Goldensohn.

7:30 WASHINGTON REPORT

8:30 THE RADIO
More *The Tree Where Man Was Born,* a documentoid about the Serengeti Plain. Also, the continuing adventures of *Barnett Frummer*—A Militant Underachiever. Directed by Tim Jerome; produced by Charles Potter; technical direction by David Rapkin. (Rebroadcast December 14th.)

9:00 ART TALK
Cindy Nemser, Author and editor of the *Feminist Art Journal,* talks to three women artists about working out a "feminist consciousness." Participants in the discussion are Anne Healy, fabric sculptor; Toby Zausner, magic realist painter; and Nancy Grossman whose mixed media works deal mostly with the figure. Produced by Judith Vivell.

10:00 A DELICATE BALANCE
Marian McPartland shares music and reminiscences with fellow musicians.

11:55 PROGRAM ANNOUNCEMENTS

12:00 NUANCES
Live radio with Pepsi Charles.

4-5-6-7

Once again, the 1975 Minithon,—our latest attempt to make fundraising less arduous than usual for both the listeners and the staff. We've pared off just one week of regular programming in December, in two blocks of four and three days each. Despite the necessity for pitching, we've scheduled some wonderful programs to lighten the load of the Minithon. For a run-down of the gruesome financial facts that make this Minithon necessary, turn to "Report to the Subscriber" on page 2 of the *Folio.* Our financial crisis *is* real, if perennial, so please make your contribution today. Support Minithon-by-Mail, or make your donation via the coupon on page 15. Get your holiday shopping over with the painless way by giving a gift subscription. We'll send the recipient a card informing them of your gift. Of course, you can always phone in your pledge. And then, send your contribution to Pacifica Foundation—WBAI, P.O. Box 12345, Church Street Station, New York, N.Y. 10249.

The scheduled programs for the next four days are as follows:

THURSDAY, DECEMBER 4th

AM

5:00 A CONSORT OF EARLY MUSIC
Josquin des Prez: *"Ave Maris Stella;* Songs from *"Carmina Burana"* (12th Century)' Bach: *The Act of the Fugue,* selections

PM

6:00 PROGRAM ANNOUNCEMENTS COMMUNITY BULLETIN BOARD MISCELLANY

6:30 NEWS
A report of the day's events. With Marty Goldensohn.

7:30 W.P.A. RADIO PROJECT
"The Crisis in Municipal Finance"
A production of a radio script produced in the 1930's under the Federal Theatre Project of the Works Progress Administration. The play unfolds at 3:00 a.m. in the bedroom of a Mayor of a large city that has just gone bankrupt. The Mayor, an outraged citizen, a policeman and a voice must find a solution by dawn. Produced by The Labor Theatre with Bonnie Bellow.

8:45 POLITICAL ECONOMY: A TEN-WEEK COURSE
Session Four: The Rise of Monopolies
We continue our weekly course on political economics, which has been designed to stimulate critical

discussion about the economic system—its history and its future. Supplementary written materials are available and audience participation by telephone is encouraged. Conducted by economists David Gordan and William Tabb, and produced by Bonnie Bellow.

11:55 PROGRAM ANNOUNCEMENTS

12:00 RADIO UNNAMEABLE
Live radio with Bob Fass.

FRIDAY, DECEMBER 5th

AM
5:00 HOUR OF THE WOLF
The Friday Morning Science Fiction Extravaganza. Presented by Jim Freund.
PM
6:00 PROGRAM ANNOUNCEMENTS COMMUNITY BULLETIN BOARD MISCELLANY

6:30 NEWS
A report of the day's events. With Marty Goldensohn.

COMMUNITY NEWS REPORT
A weekly roundup of news on the neighborhood level, selected primarily from the various community newspapers in the city's boroughs. Presented each Friday evening following the News, and produced by Nathan Weber.

9:00 THE WBAI FREE MUSIC STORE
Sergiu Luca and the Music Fraternity
Sergiu Luca, whose recent concerts and recordings have made use of authentic baroque instruments, will be performing music by Vivaldi and Mozart. Recorded at last Saturday's Free Music Store.

11:55 PROGRAM ANNOUNCEMENTS

12:00 RADIO UNNAMEABLE
Live radio with Bob Fass.

SATURDAY, DECEMBER 6th

AM
5:00 THE MORNING AFTER THE NIGHT BEFORE
Live radio with Gary Fried.
PM
6:00 PROGRAM ANNOUNCEMENTS MISCELLANY

6:30 NEWS
With Abraham Aig.

9:00 THE WBAI FREE MUSIC STORE
Peter Schickele Returns
Peter (P.D.Q. Bach) Schickele returns to the Free Music Store, with performances of his chamber music and songs. At press time, works to be performed include "Summer Trio" for piano, cello and flute; songs from "The Knight of the Burning Pestle," based on a play by Fletcher Beaumont; and a setting of the poem "St. Theresa's Bookmark" for violin, percussion, and piano four-hands. Performers include the Walden Trio, Brook Jones, Linda Hunt, Don Jennings. You're invited to be a part of the studio audience at 359 East 62nd Street, just west of 1st Avenue. Produced by Ira Weitzman. *Broadcast live in stereo.*

11:55 PROGRAM ANNOUNCEMENTS

12:00 RADIO UNNAMEABLE
Live radio with Bob Fass.

SUNDAY, DECEMBER 7th

5:00 THE MORNING AFTER THE NIGHT BEFORE
Live radio with Gary Fried.

8:00 NEWS
A rebroadcast of last night's News.

2:00 DER VASS DERTAILT GESCHICTES
"He who tells stories"
Isaac Bashevis Singer came to the United States from Poland in 1935 and went to work for the *Jewish Daily Forward*. He's been there ever since and has probably done more than any other author to familiarize people all over the world with the flavor of European-Jewish Life before World War II, as well as the ideas and contributions of the Yiddish culture and language through his stories.

Jan Albert talks with Singer about his latest book *Passions* and a new play, currently on Broadway, *Yentl the Yeshiva Boy*.

6:00 PROGRAM ANNOUNCEMENTS COMMUNITY BULLETIN BOARD MISCELLANY

AFRICAN HISTORY
Southern Origins of Egypt
In the past, Egyptian Civilization has been thought of as having suddenly sprung into existence full-blown without precedence, and separate from the African scene. However, research has proven these teachings to be erroneous and omissive. Lecturer: Ira Smith, noted historian.

2:00 ADVENTURES IN JAZZ
Presented by Mickey Bass.

4:00 IRSAY IN THE AFTERNOON

6:00 PROGRAM ANNOUNCEMENTS COMMUNITY BULLETIN BOARD MISCELLANY

6:30 NEWS
A report of the day's events by Marty Goldensohn. (December 9th.)

7:30 GETTING AROUND
Discussions, whispers, and guffaws on artists and arts. Moderated by Courtney Callender.

Guardianphoto/Patrick Smith

Letters from Portugal, Part 1, Tuesday, December 9th at 7:30 pm.

6:30 NEWS

11:55 PROGRAM ANNOUNCEMENTS

12:00 RADIO UNNAMEABLE
Live radio with Bob Fass.

MONDAY, DECEMBER 8th

5:00 COUNTING SHEEP
Live radio with Jan Albert

7:00 TAKING IT EASY—BUT TAKING IT!
Live radio with Larry Cox.

9:00 PROGRAM ANNOUNCEMENTS NEWS
A rebroadcast of last night's news.

9:30 MORNING MUSIC
The Laughing Cavalier presents *The Orfeo Catala*. The renowned Catalan chorus, founded by Don Luis Millet, is heard in its legendary, controversial, and somewhat mysterious recording of Ludwig von Beethoven's Missa Solemnis.

11:55 PROGRAM ANNOUNCEMENTS

00:00 A program of special interest. For details, listen to Program Announcements or call Folio-by-Phone at 826-1818.

1:00 THE FOUNDATION OF

8:30 MISCELLANY

8:45 MUSIC AFTER PEARL HARBOR
Composer Jude Quintiere plays and talks about his music.

10:15 MAJOR CONTEMPORARY WRITERS
Jerzy Kosinski, "The Devil Tree"
This program contains controversial subject matter. If you feel you might be offended by such subject matter, please tune away for the next hour and forty-five minutes and rejoin us again at midnight.

Jerzy Kosinski reads selected passages from the second of his novels on America life, *The Devil Tree*. In the ensuing conversation with Charles Ruas, the relationship of power to freedom is examined in terms of the novel's protagonist, Jonathan Whalen, the man who has everything. The author's own experiences, and biography, are related to this work. Executive producer, Charles Ruas. Co-producers: Lin Harris and Bill Kortum.

11:55 PROGRAM ANNOUNCEMENTS

12:00 SWAN SONG
Beginning tonight and continuing for the next three Mondays in December at this time, Mickey Waldman presents an unabridged reading of *A Tale of Two Cities* by Charles Dickens. The readers include people from WBAI's staff and listening audience, and celebrity guests. You are invited to read along with us, and enjoy the book. Produced by Mickey Waldman.

TUESDAY, DECEMBER 9th

5:00 MORNING WATCH
Live radio with Bill Monoghan.

7:00 TAKING IT EASY—BUT TAKING IT!
With Larry Cox.

9:00 PROGRAM ANNOUNCEMENTS NEWS
A rebroadcast from December 8th.

10:00 MORNING MUSIC
Those same twelve notes over and over again. Produced by Judith Sherman.

12:00 PROGRAM ANNOUNCEMENTS

12:05 LUNCHPAIL
Live radio with Paul Gorman.
2:00 This hour has been left open to present a program of special interest. For details, call Folio-by-Phone at 826-1818, or listen to Program Announcements.

3:00 GETTING AROUND
Rebroadcast from December 8th.

4:00 JAZZ SAMPLER
A usually free-associative, more-or-less historically-inclined, approximate two hours of recorded jazz.
Presented by Bill Farrar.

6:00 PROGRAM ANNOUNCEMENTS COMMUNITY BULLETIN BOARD MISCELLANY

6:30 NEWS
A report of the day's events by Marty Goldensohn. (December 10th.)

7:30 LETTERS FROM PORTUGAL: Part 1
Events in Portugal are changing quickly. The range of political parties and shifting alignments are complex. Many fear civil war. Portugal is the first advanced capitalist society to give birth to a revolutionary process, a source of concern and anxiety for both the Left and the Right.

Our special programs on Portugal this month will try to focus both on questions of revolutionary theory and they are being argued and fought for in Portugal, as well as looking at the human forces at work.

This program will be concluded tomorrow night at 7:30. The probram will be broadcast in its entirety December 12th at noon.

8:30 MISCELLANY

8:45 POETRY IN OUR TIME
A second reading by Karen Swenson, author of *Attic of Ideals*. Produced by Paul Oppenheimer.

9:15 this slot has been left open for a program of special interest. For details, listen to Program Announcements or call Folio-by-Phone at 826-1818.

3:00 JACK SPICER
The second of two programs on the late San Francisco poet, Jack Spicer. On this program he reads from his book *Language. Produced by Mark Weiss with Susan Howe.*

11:00 GAY ALTERNATIVES
A program about alternate gay lifestyles. Produced for and by the gay community. Hosted by Ronald Gold.

11:55 PROGRAM ANNOUNCEMENTS

12:00 FREEDOM'S JOURNAL
"We wish to plead our own cause. Too long have others spoken for

us."–*Freedom's Journal*, March 16, 1872. Produced by Clayton Riley of TCB Productions.

WEDNESDAY, DECEMBER 10th

5:00 MORNING WATCH
Live radio with Bill Monaghan.

7:00 ROOM 101
With Steve Post.

9:00 PROGRAM ANNOUNCEMENTS NEWS
A rebroadcast of last night's News.

10:00 MORNING MUSIC
Works of the twentieth century, with special consideration given to composers who are now breathing, or whose spirit was of our time. Also some jokes. With Jim Theobald.

12:00 PROGRAM ANNOUNCEMENTS

12:05 THE FORUM
Produced by Deloris Costello of TCB Productions.

2:00 THIS IS JAZZ
Host Larry Davis presents a variety of jazz and often talks with guest artists.

4:00 PRAXIS
Live radio with Paul McIsaac.

6:00 PROGRAM ANNOUNCEMENTS COMMUNITY BULLETIN BOARD MISCELLANY

6:30 NEWS
A report of the day's events. With Marty Goldensohn. (December 11th.)

7:30 LETTERS FROM PORTUGAL: Part 2
For details, see Highlights and the program listing for December 9th at 7:30 PM. The program will be broadcast in its entirety December 12th at noon.

8:30 WIDE WORLD OF MUSIC
Islamic liturgy (Dervish Chants) and African Tribal Music presented by the late Dr. Henry Cowell.

9:00 ART REVIEW
Judith Vivell host a panel of three women artists who deal with the human figure: Mary Frank, whose fired clay images combine all aspects of nature; Henrietta Bagley, whose monumental figures span every media; and Juanita McNeeley, who paints enormous narratives in series of panels. The women discuss the erotic, autobiographical, symbolic and psychological aspects of their work. Produced by Judith Vivell.

10:00 DON CHERRY
Trumpeter, composer, singer Don Cherry plays all kinds of wonderful instruments and talks with Verna Gillis about his music. Produced by Verna Gillis.

11:55 PROGRAM ANNOUNCEMENTS

12:00 NUANCES
Live radio with Pepsi Charles.

THURSDAY, DECEMBER 11th

5:00 A CONSORT OF EARLY MUSIC
Josquin des Prez: Missa "L'Homme Armé;" Secular works by Machaut (14th century); and 16th century German songs by Senfl and others.

7:00 ROOM 101
With Steve Post.

9:00 PROGRAM ANNOUNCEMENTS NEWS
A rebroadcast of last night's News.

10:00 MORNING MUSIC
The first in a possible series on heroines, unless last month's program was pre-empted by hearings, financial crises or other acts of man, in which case this program will consist of last month's material. Produced by Manya LaBruja.

12:00 PROGRAM ANNOUNCEMENTS

12:05 LUNCHPAIL
Live radio with Paul Gorman.

2:00 CAN'T ARGUE WITH SUNRISE...A PAPER MOVIE
Photographer and writer Lou Stoumen has created the literature of the future by interweaving photography and the written word. The Academy Award winning artist discusses his work with Barbara Londin. Produced by Barbara Londin.

3:00 This time has been left open for a program of special interest. For details, listen to Program Announcements or call Folio-by-Phone at 826-1818.

4:00 WEATHERBIRD
Gary Giddens presents jazz recordings from New Orleans to the Avant Garde.

6:00 PROGRAM ANNOUNCEMENTS COMMUNITY BULLETIN BOARD MISCELLANY

6:30 NEWS
A report of the day's events. With Marty Goldensohn.

7:30 THE CITY IN CRISIS
City Magazine: In-depth reports on the choreography of the city crisis. We will continue to examine the roots of the crisis, it affect on people's lives, its political implications, and how people are responding to it. Produced by Gail Pellet. (December 13th.)

8:30 POLITICAL ECONOMY: A TEN-WEEK COURSE Session Five: Spreading Out Over the World
The fifth session in our ten-week course on political economics conducted by economists David Gordan and William Tabb. (Produced by Bonnie Bellow.)

Supplementary materials will be made available. Audience participation by telephone is encouraged.

10:00 DICK AND JANE GO TO CHOIR PRACTICE.
Wherein Richard Fioravanti, who would join a chorus anyway, records how he did it with but a passing knowledge of musical notation, unsophisticated voice, and mostly enthusiasm. In fact, it's not at all difficult.

11:00 FILMS
A program that explores film as entertainment, as big business, as art, and finally, as the prime cultural force in molding the consciousness of our society. For details, listen to Program Announcements or call Folio-by-Phone (826-1818). Produced by Paul McIsaac.

11:55 PROGRAM ANNOUNCEMENTS

12:00 RADIO UNNAMEABLE
Live radio with Bob Fass.

Tennessee Williams: Past and Present, Friday, December 12th at 7:30 pm.

FRIDAY, DECEMBER 12th

5:00 HOUR OF THE WOLF
The Friday Morning Science Fiction Extravaganza. With Jim Freund.

7:00 ROOM 101
With Steve Post.

9:00 PROGRAM ANNOUNCEMENTS NEWS
A rebroadcast of last night's News.

10:00 MORNING MUSIC
With James Irsay.

12:00 PROGRAM ANNOUNCEMENTS PORTUGAL

2:00 ECHOES IN BLACK MUSIC
Jazz from past years, with a sprinkling of blues, gospel, rock, and current releases. Presented by Gene Lewis.

4:00 UNSTUCK IN TIME
"Sacred bullshit makes the metaphysical flowers grow."—Aiden Kelly, N.R.O.O.G.D. Live radio with Margot Adler.

6:00 PROGRAM ANNOUNCEMENTS COMMUNITY BULLETIN BOARD MISCELLANY

6:30 NEWS
A report of the day's events. With Marty Goldensohn.

COMMUNITY NEWS REPORT
A weekly roundup of news on the neighborhood level, selected primarily from the various community newspapers in the city's boroughs.

7:30 TENNESSEE WILLIAMS: PAST AND PRESENT
A retrospective evening with America's most distinguished living playwright.

Part 1–Reading from his recently published and most revealing *Memoirs*, his poetry and short stories, Mr. Williams discusses his artistic and personal goals, as well as his plans for the future.

Part 2–In the Bar of a Tokyo Hotel by Tennessee Williams. Directed and produced by Bill Lentsch and company. The cast includes Peter Britten, Maryellen Flynn, Laun Maurer, Hoshin Seki and Laurel Yap.

Produced by Rick Harris and Charles Raus, with technical assistance from Bill Kortum.

11:55 PROGRAM ANNOUNCEMENTS

12:00 RADIO UNNAMEABLE
Live radio with Bob Fass.

SATURDAY, DECEMBER 13th

5:00 THE MORNING AFTER THE NIGHT BEFORE
Live radio with Gary Fried.

8:00 NEWS
A rebroadcast of last night's News.

9:00 PROGRAM ANNOUNCEMENTS THE SATURDAY MORNING SHOW
(Is a last minute affair—but here's what you might hear.)
9:05 Imagine!
9:30 (or so) Schools, Teachers, Students, Parents etc.
10:30 Something Terrific
11:30 Nina Mende Interviews...!
Produced by Paul McIsaac and Jane Solar.

12:00 PROGRAM ANNOUNCEMENTS LUNCHPAIL

2:00 THE CITY IN CRISIS
City Magazine: In-depth reports on the choreography of the city crisis. Produced by Gail Pellet. (December 11th.)

3:00 WOMEN'S STUDIES
Viv Sutherland interviews Sarah Pomeroy, author of *Goddesses, Whore, Wives, and Slaves.*

4:00 LATIN MUSIC
Sometimes live, sometimes on recording. Producers of this series are: Max Salazar, Dr. Kenneth Leo Rosa, and Carlos de Jesus.

6:00 PROGRAM ANNOUNCEMENTS MISCELLANY

6:30 NEWS
With Abraham Aig. (December 14th.)

7:00 SALUD: Essential Amino Acids
This month we discuss nutrition and infant foods as part of our continuing exploration of a filth-free balanced diet. Produced by Richard Harris.

8:00 BEYOND THE BEDROOM WALL
Author Larry Woiwode reads passages from his latest book, *Beyond the Bedroom Wall*, a poetic saga tracing three generations of a North Dakotan family, the Neumillers. Mr. Woiwode is interviewed by Lin Harris-Rosechild.

9:00 THE WBAI FREE MUSIC STORE The Concord String Quartet
An all Bartok program! Mark Soko and

Andrew Jennings, violins; John Kochanowski, viola; and Norman Fischer, cello. You're invited to join us in Studio C, 359 East 62nd Street, just west of 1st Avenue. Produced by Ira Weitzman. *Broadcast list, in stereo.*

11:00 THE READING EXPERIMENT: John Giorno's Dial-A-Poem Poets, Part IV

This program contains frank language. If you feel you might be offended by such language, please tune away for the next hour and rejoin us again at midnight.

"Giorno's Poetry System's has essentially been working with the idea that you have a poet and you have an audience, and at some point between the two, they make contact . . .and that point of communication is open to endless possibilities."—John Giorno

In a conversation with Charles Ruas and Lynda Perry, John Giorno discusses the possibilities of the telephone, social neurosis in America, and the work of the poets reading: Michael McClure, Ed Dorn, Frank O'Hara, Frank Lima, Bill Berkson, Larry Fagin, Paul Blackburn, Philip Whelan, John Ashberry, Clark Coolidge, Charles Amirkhanian, Bernadette Mayer, John Cage.

Produced by Lynda Perry. Executive Producer Charles Ruas.

11:55 PROGRAM ANNOUNCEMENTS

12:00 RADIO UNNAMEABLE
Live radio with Bob Fass.

SUNDAY, DECEMBER 14th

5:00 THE MORNING AFTER THE NIGHT BEFORE
Live radio with Gary Fried.

8:00 NEWS
A rebroadcast of last night's News.

8:30 PROGRAM ANNOUNCEMENTS HERE OF A SUNDAY MORNING
J.S. Bach–*Cantata #36 "Schwing Freudig Euch Empor,"* Stravinsky–*"Appollon Musagete,"* Ruggles–*"Sunfreader,"* Ligeti–*"Lux Aeterna,"* and other works. Presented by Chris Whent.

11:00 IN THE SPIRIT
Varieties of religious experience. For program details, call Folio-by-Phone (826-1818), or listen for Program Announcements.

12:30 PROGRAM ANNOUNCEMENTS

1:00 FREEDOM AT MIDNIGHT
A look at India's independence with Dominique Lapierre, co-author of *Freedom at Midnight*. Included in the program are interviews with Ghandi's assassins; and with India's last Viceroy, Lord Louis Mountbatten; as well as passages from the book. Produced by Richard Harris.

2:30 This time slot has been left open to broadcast a program of special interest. For details, listen to Program Announcements, or call Folio-by-Phone at 826-1818.

4:00 UNSTUCK IN TIME
"A cave is a hole on its side."–Firesign Theatre. Live radio with Margot Adler.

6:00 PROGRAM ANNOUNCEMENTS MISCELLANY

6:30 NEWS
With Abraham Aig.

7:15 AEC/ALTERNATE ENERGY COMMITTEE
Lindsay Audin continues his investigations of energy and science with an effort to expose the economic bases of technology. For details listen to the Program Announcements or call Folio by Phone at 826-1818. (December 0)

8:15 MISCELLANY

8:30 GRASS ROOTS OF MUSIC
Produced by Tom Whitmore. (December 18th.)

9:30 THE RADIO
More of *The Tree Where Man Was Born*, and the further advertures of *Barnett Frummer*–A Militant Underachiever. (December 3rd.)

10:00 FEMINISM
This ongoing series of programs considers the material, as well as the theoretical and spiritual dimensions of feminism today. Produced by Nanette Rainone. Next program December 28th.

11:00 MUSIC OF INDIA
With Ravi Shankar. Sixth program in a twelve part series broadcast on alternate Sunday nights at this time. This program: Raga Dabari Kanahara, discussions of gamaka, practice of two sargams (song forms). Chanting of the Bedas. Produced by Ann McMillan.

11:55 PROGRAM ANNOUNCEMENTS

12:00 RADIO UNNAMEABLE
Live radio with Bob Fass.

15-16-17

Once again, the 1975 Minithon—our latest attempt to make fund raising less arduous than usual for both the listeners and the staff. We've pared off just one week of regular programming in December, in two blocks of four and three days each. For a run-down of the gruesome financial facts that make this Minithon necessary, turn to "Report to the Subscriber" on page 2 of the *Folio*. Our financial crisis *is* real, if perennial, so please make your contribution today. Support Minithon-by-Mail, or make your donation via the coupon on page 15. Get your holiday shopping over with the painless way by giving a gift subscription. We'll send the recipient a card informing them of your gift. Of course, you can always phone in your pledge. And then, send your contribution to Pacifica Foundation–WBAI, P.O. Box 12345, Church Street Station, New York, N.Y. 10249.

The scheduled programs for the next three days are as follows:

MONDAY, DECEMBER 15th

AM
5:00 COUNTING SHEEP
Live radio with Jan Albert.

7:00 TAKING IT EASY — BUT TAKING IT!
With Larry Cox.
PM
6:00 PROGRAM ANNOUNCEMENTS COMMUNITY BULLETIN BOARD MISCELLANY

6:30 NEWS
A report of the day's events. With Marty Goldensohn.

12:00 SWAN SONG
A Tale of Two Cities by Charles Dickens, picks up from last Monday at this time. Readers include some WBAI staff members and listeners, and guest celebrities. Produced by Mickey Waldman.

Kathryn Tidyman

Anne Jackson, *A Tale of Two Cities* reader, *Swan Song*, Mondays at midnight

TUESDAY, DECEMBER 16th

AM
5:00 MORNING WATCH
With Bill Monaghan.

7:00 TAKING IT EASY — BUT TAKING IT!
With Larry Cox.
PM
6:00 PROGRAM ANNOUNCEMENTS COMMUNITY BULLETIN BOARD MISCELLANY

6:30 NEWS
A report of the day's events. With Marty Goldensohn.

11:55 PROGRAM ANNOUNCEMENTS

12:00 WONDERS OF MUSIC
An attempt to introduce more people to the relevancy and joy of good music. Produced by J.D.

WEDNESDAY, DECEMBER 17th

AM
5:00 MORNING WATCH
With Bill Monaghan.

7:00 ROOM 101
With Steve Post.

6:00 PROGRAM ANNOUNCEMENTS COMMUNITY BULLETIN BOARD MISCELLANY

6:30 NEWS
A report of the day's events. With Marty Goldensohn.

11:55 PROGRAM ANNOUNCEMENTS

12:00 NUANCES
Live radio with Pepsi Charles. Sandra Gregg, Cyndi Hinton, Tyrone Laws, Martin Nelson, and Michelle Thomas are co-hosts.

THURSDAY, DECEMBER 18th

5:00 A CONSORT OF EARLY MUSIC
Ceremonial music of the Early Renaissance by Dufay, Josquin, Isaac, and others. Byrd and Tallis: selections from *"Cantiones Sacrae, 1575."* Gabrieli: *Symphoniae Sacrae*, selections. Produced by Ted Cohen.

7:00 ROOM 101
With Steve Post.

9:00 PROGRAM ANNOUNCEMENTS NEWS
A rebroadcast of last night's News. With Marty Goldensohn.

10:00 MORNING MUSIC
Requiem Aeterna–Be glad you woke up for this one. Presented on tape. Produced by Kathy Kurs.

12:00 PROGRAM ANNOUNCEMENTS LUNCHPAIL
Live radio with Paul Gorman.

2:00 GRASS ROOTS OF MUSIC
(December 14th.)

3:00 THE RITE OF FOOTBALL... The Great American Football Ritual
An avid football fan, Anthropology Professor William Arens, talks with Barbara Londin about football and the role it plays in American society. Produced by Barbara Londin.

4:00 WEATHERBIRD
Gary Giddens presents jazz recordings from New Orleans to the Avant Garde.

6:00 PROGRAM ANNOUNCEMENTS COMMUNITY BULLETIN BOARD MISCELLANY

6:30 NEWS
A report of the day's events with Marty Goldensohn. (December 19th.)

7:30 THE CITY IN CRISIS
City Magazine: In-depth reports on the choreography of the city crisis. We will continue to examine the roots of the crisis, its effect on people's lives, its political implications, and how people are responding to it. Producer: Gail Pellett.

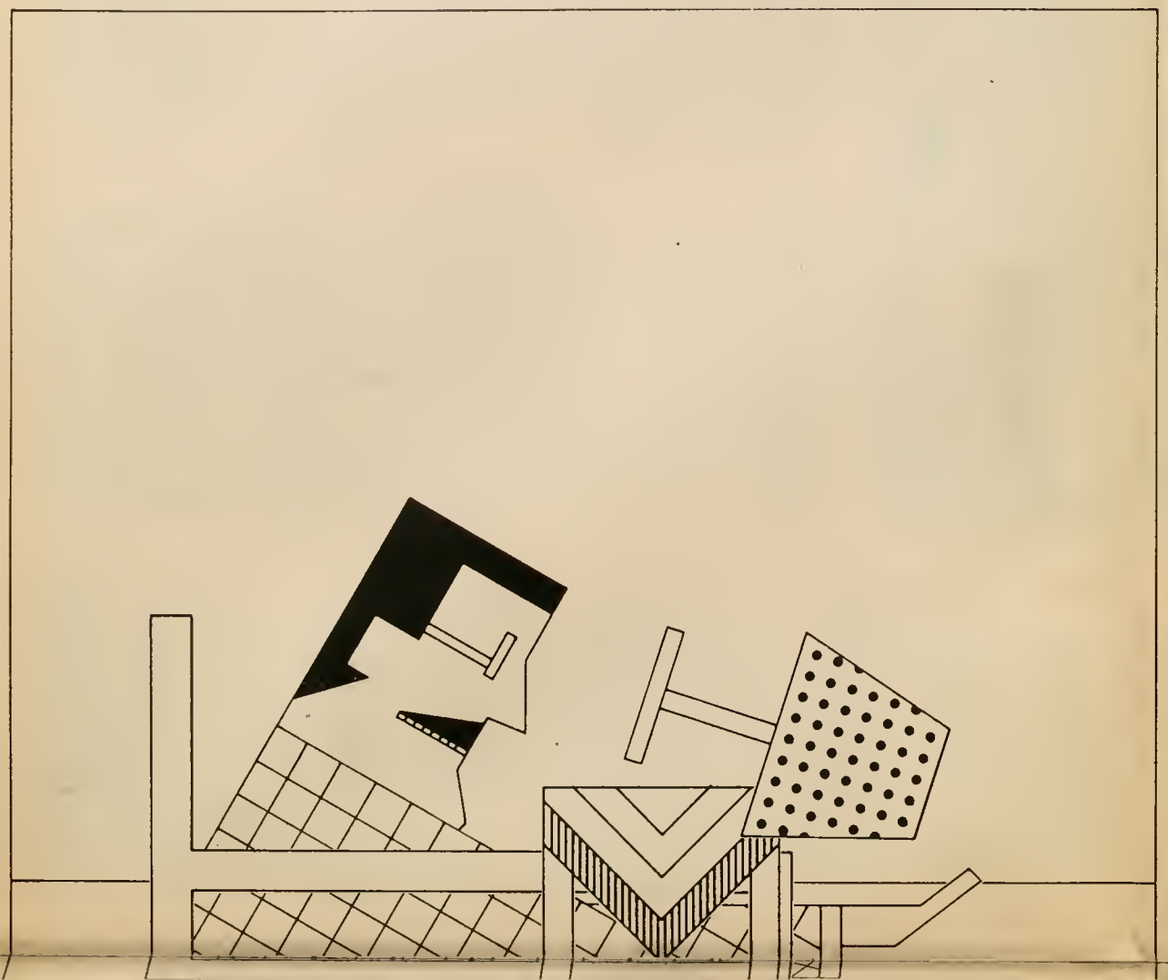
8:30 POLITICAL ECONOMICS: A TEN-WEEK COURSE.
Session Six: Business Cycles and Their Consequences. The sixth session in our ten-week course on political economics conducted by economists David Gordan and William Tabb. Supplementary materials will be made available and audience participation by telephone is encouraged. Produced by Bonnie Bellow.

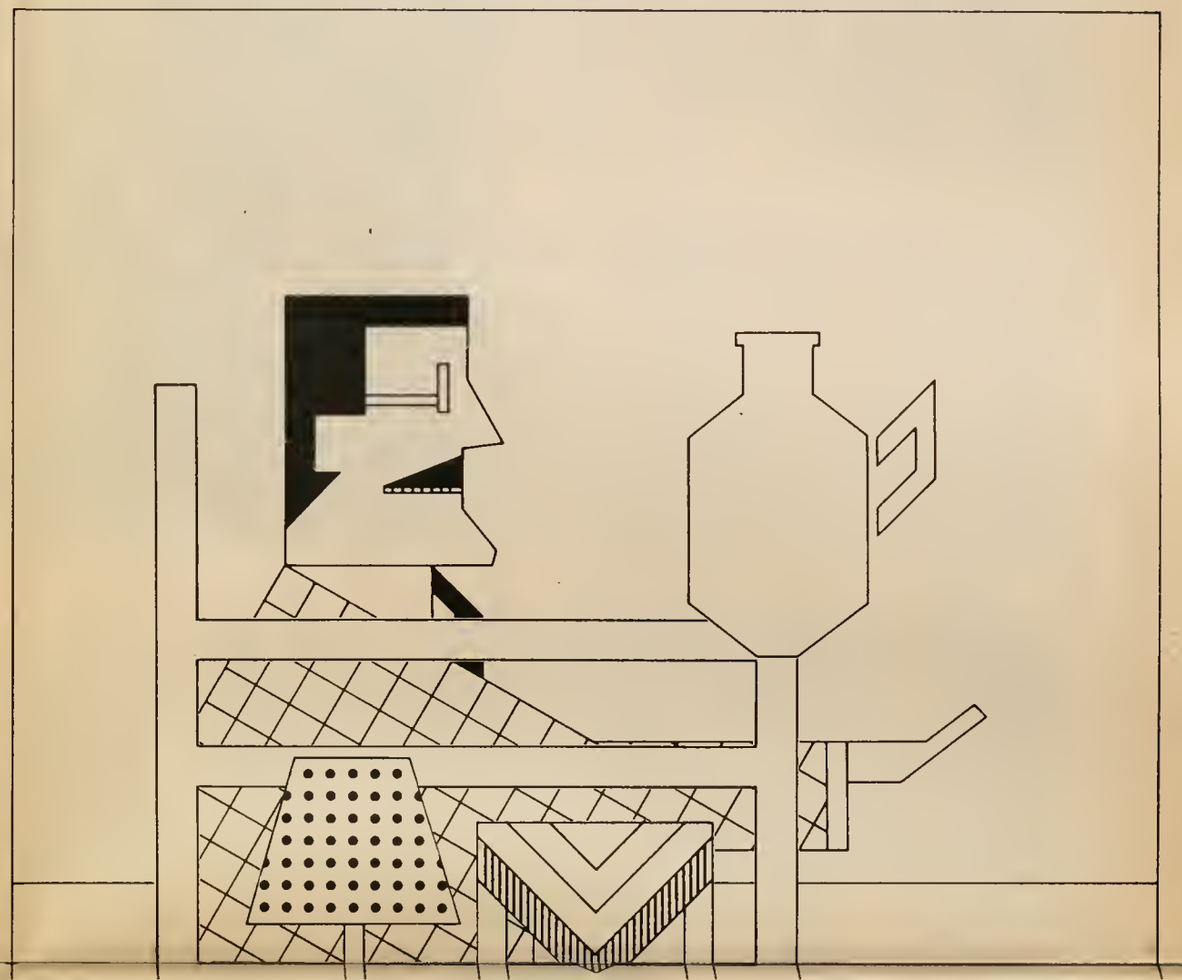
10:00 MEVLANA's 702nd ANNIVERSARY
A special tribute to Jelaluddin Rumi, the Persian mystical poet and founder of the Mevlevi ("Whirling") Dervishes. Includes recordings of Mevlevi music, selections of Rumi's poetry, historical background, and an interview and demonstration of Turkish classical

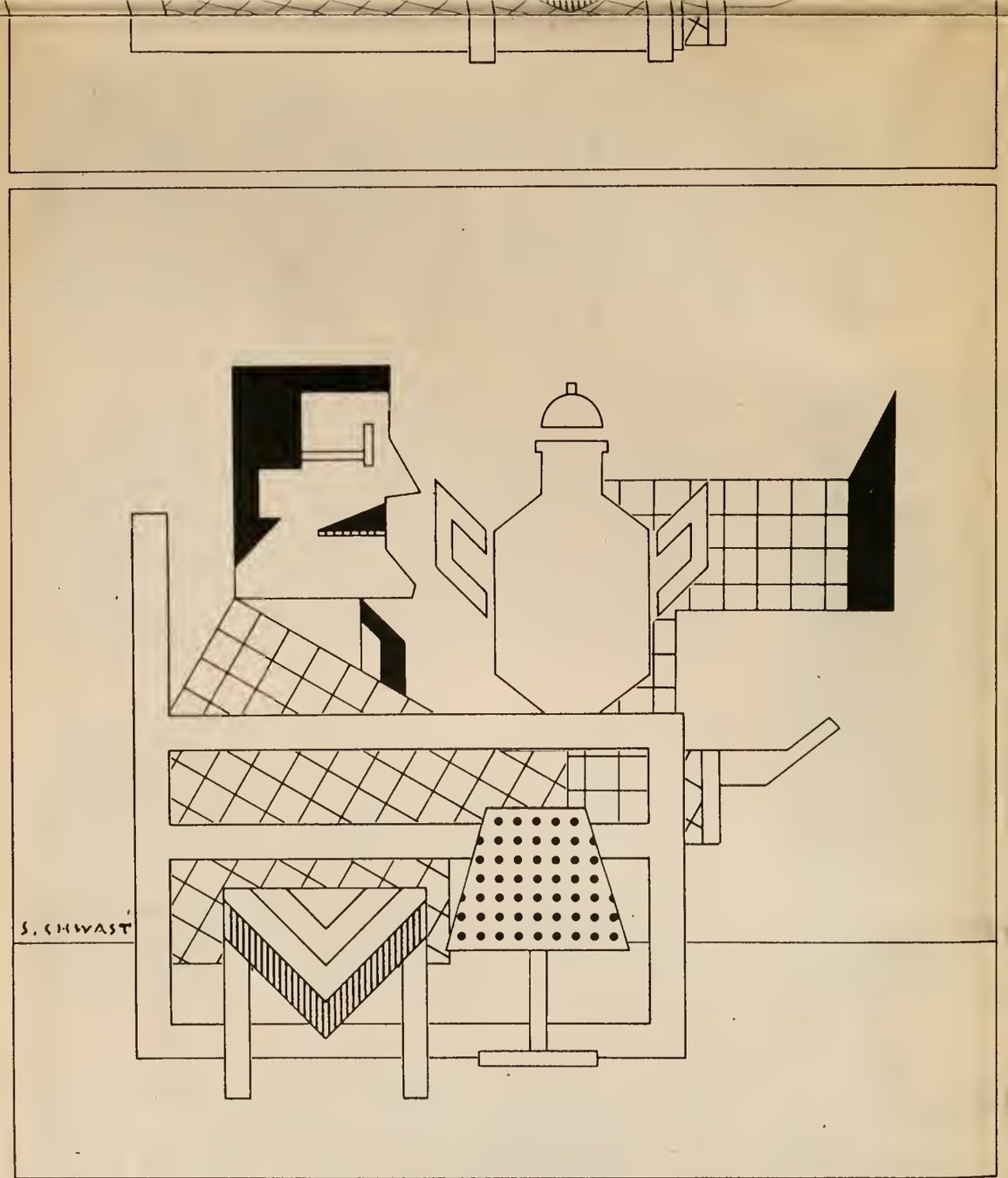
Fourth Annual WBAI

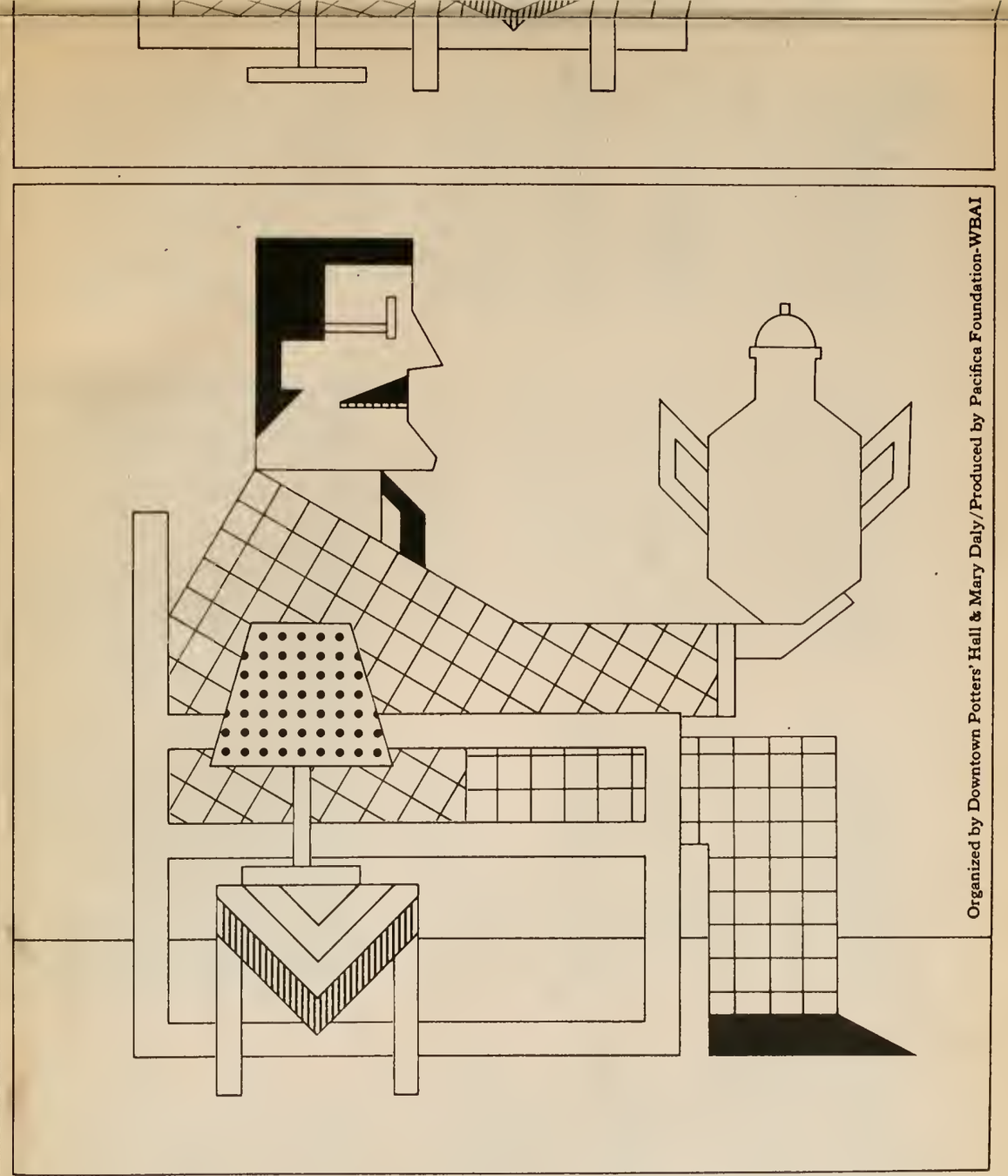
Holiday Crafts Fair

Dec. 13 & 14, 20 & 21 11 a.m. to 8 p.m.









Organized by Downtown Potters' Hall & Mary Daly/Produced by Pacifica Foundation-WBAI

Columbia College, Ferris Booth Hall, Broadway at 115th St. Admission Free

instruments with two Turkish musicians. Produced by Marc Gold.

11:00 FILMS
A program that explores film as entertainment, as big business, as art, and finally, as the prime cultural force in molding the consciousness of our society. For details, listen to Program Announcements or call Folio-by-Phone (826-1818). Produced by Paul McIsaac.

11:55 PROGRAM ANNOUNCEMENTS RADIO UNNAMEABLE
Live radio with Bob Fass.

FRIDAY, DECEMBER 19th

5:00 HOUR OF THE WOLF
The Friday Morning Science-Fiction Extravaganza. With Jim Freund.

7:00 ROOM 101
With Steve Post.

9:00 PROGRAM ANNOUNCEMENTS NEWS
Rebroadcast from last night.

10:00 MORNING MUSIC
With James Irsay.

12:00 This slot has been left open for a program of special interest. For details, listen to Program Announcements or call Folio-by-Phone at 826-1818.

1:00 REPORT TO THE LISTENER
Larry Josephson, WBAI's Station Manager, reviews recent developments and spews forth financial data of this station. Listener phone calls invited. No rebroadcast, so you'd better catch it now.

2:00 ECHOES IN BLACK MUSIC
Jazz from past years, with a sprinkling of blues, gospel, rock and current releases. Presented by Gene Lewis.

4:00 UNSTUCK IN TIME
Live radio with Margot Adler. "We are robots created by DNA to produce more DNA."–a noted biologist.

6:00 PROGRAM ANNOUNCEMENTS COMMUNITY BULLETIN BOARD MISCELLANY

6:30 NEWS
Report of the events of the day with Marty Goldensohn. (December 20th.)

COMMUNITY NEWS REPORT
Weekly roundup of news on the neighborhood level, selected primarily from the various community newspapers in the city's boroughs. Presented each Friday evening following the regular news, and produced by Nathan Weber.

7:30 RETROSPECTIVE ON VIOLET LANG
Poet, playwright and founder of the Poet's Theater of Boston, Violet ("Bunny") Lang was a remarkable woman whose legend lives on. Poets John Ashberry, Gregory Corso, John Hollander, James Merrill, Richard Wilbur, as well as artist Edward Gorey, reminisce about Bunny Lang and read from her poetry. Alison Lurie reads from her memorial to Ms. Lang which introduces the recently published *V.R.Lang Poems & Plays* (Random House). As a special addition to the evening, one of Ms. Lang's one-act plays, *I Too Lived in Arcadia*, will be performed by Ruth Ford, Marian Seldes, and Earl Hyman. Produced by Charles Ruas and Rick Harris.

11:55 PROGRAM ANNOUNCEMENTS RADIO UNNAMEABLE
Live radio with Bob Fass.

SATURDAY, DECEMBER 20th

5:00 THE MORNING AFTER THE NIGHT BEFORE
Live radio with Gary Fried.

8:00 NEWS
Rebroadcast from December 19th.

9:00 PROGRAM ANNOUNCEMENTS THE SATURDAY MORNING SHOW
A mix of kids - foods - comedy - plants - music - poetry and other snappy talk. This program features "Kids' Radio," with kids and adults from the Teachers and Writers Collaborative.

12:00 PROGRAM ANNOUNCEMENTS LUNCHPAIL
Live radio with Paul Gorman.

2:00 BETWEEN THE LINES
Rebroadcast from December 19th.

3:00 WOMEN'S STUDIES

Retrospective on Violet Lang, Friday, December 19th at 7:30 pm.

Aggression, carefully taught. Viv Sutherland interviews Irene Javors and others.

4:00 LATIN MUSIC
Sometimes live, sometimes on recording. Producers of this series are Max Salazar, Dr. Kenneth Leo Rosa, and Carlos De Jesus.

6:00 PROGRAM ANNOUNCEMENTS

MISCELLANY6:30 NEWS
A report of the day's events with Abraham Aig. (December 21st.)

7:00 SALUD
Each week, we explore the areas which affect the quality of life and lifestyles that are common to us all. On *Grow Your Own*, we discuss plants with Liz Christy. Hosted by Gerry Hatch.

8:00 THE READING EXPERIMENT: John Giorno's Dial-A-Poem Poets — Part V
This program contains frank language. If you feel you might be offended by such language, please tune away for the next hour and rejoin us at 9:00 PM.
In a conversation with Charles Ruas and Lynda Perry, John Giorno discusses his personal poetry, the performance aspects of poetry and the life and work of the poets reading: *Emmett Williams, Ed Sanders, Kathleen Cleaver, Brion Gysin, Ted Berrigan, David Henderson, Gerard Malanga, Joe Brainaird, Allen Ginsberg, Maureen Owen*. Produced by Lynda Perry. Executive Producer Charles Ruas.

9:00 THE FREE MUSIC STORE
The Canticum Novum Singers in a concert of works by Purcell, Monteverdi, Brahms, Schumann, and others. Join us in Studio C, 359 East 62nd Street, just west of First Avenue. Produced by Ira Weitzman. BROADCAST LIVE, in STEREO.

11:00 MOISE AND THE WORLD OF REASON
Tennessee Williams reads and discusses passages from his recently published novel, *Moise and the World of Reason*. The discussion is moderated by Charles Ruas and Rick Harris.

11:55 PROGRAM ANNOUNCEMENTS

12:00 RADIO UNNAMEABLE
Live radio with Bob Fass.

SUNDAY, DECEMBER 21st

5:00 THE MORNING AFTER THE NIGHT BEFORE
Live radio with Gary Fried.

8:00 NEWS
Rebroadcast from December 20th.

8:30 PROGRAM ANNOUNCEMENTS HERE OF A SUNDAY MORNING
J.S. Bach–*Cantata #21, "Ich Hatte Viel Bekummernis"*; Vivaldi–*Concerto Grosso in F Minor, Opus 8, #4*; Handel–*"The Messiah (Part 1)"* and other works. Presented by Chris Whent.

11:00 IN THE SPIRIT
Varieties of religious experience. For details, call Folio-by-Phone (826-1818), or listen to Program Announcements. Produced by Lex Hixon.

12:30 PROGRAM ANNOUNCEMENTS MISCELLANY

1:00 A program of special interest. For details, listen to Program Announcements, or call Folio-by-Phone at 826-1818.

2:00 FINE AND DANDY: The Music of Kay Swift
She wrote hit songs, was a friend and confidante of the Gershwins, ran away to a ranch in Oregon with a rodeo cowboy. Stay tuned for more adventures with Kay Swift. Produced by Judith Sherman.

4:00 UNSTUCK IN TIME
Live radio with Margot Adler. Today is Yule! Celebrate the rebirth of the Sun.

6:00 PROGRAM ANNOUNCEMENTS MISCELLANY

6:30 NEWS
With Abraham Aig. (December 22nd.)

7:00 AEC/ALTERNATE ENERGY COMMITTEE
Lindsay Audin continues his investigations of energy and science with an effort to expose the economic bases of technology. For details, listen to the Program Announcements or call Folio by Phone at 826-1818. (December 00)

8:15 MISCELLANY

8:30 GRASS ROOTS OF MUSIC
Produced by Tom Whitmore.

9:30 W.P.A. RADIO PROJECT: "The Great Dark"
A radio production written in the 1930's under the Federal Theatre Project of the Works Progress Administration. This play is the story of a mine explosion and the miners' wives who wait for word of the fate of their husbands. Produced by The Labor Theatre with Bonnie Bellow.

10:00 This slot has been left open for a program of special interest. For details, listen to Program Announcements or call Folio-by-Phone at 826-1818.

11:00 ECHOES FROM TARA
The lyric and music of Celtic peoples. Produced by Bill Monaghan.

11:55 PROGRAM ANNOUNCEMENTS RADIO UNNAMEABLE
Live radio with Bob Fass.

MONDAY, DECEMBER 22nd

5:00 COUNTING SHEEP
So who's counting? Live radio with Jan Albert.

7:00 TAKING IT EASY — BUT TAKING IT!
With Larry Cox.

9:00 PROGRAM ANNOUNCEMENTS NEWS
Rebroadcast from December 21st.

10:00 MORNING MUSIC
Through the Opera Glass presented by Martin Sokol. Rimsky-Korsakov's *Christmas Eve*.

12:00A program of special interest. For details, listen to Program Announcements, or call Folio-by-Phone at 826-1818.

1:00 THE FOUNDATION OF AFRICAN HISTORY Egypt: The Golden Age
Egyptian History is not only African History, but also Black History. In spite of the belief that most ancient history was passed down via the spoken word, in the case of Egypt, volumes have been written in minute detail, and are well preserved and buried in present day archives–although seldom do they come to the light of the public. Participating lecturers: Y. Ben-Jochannan, G. Simmons, and Ira Smith, all noted historians.

2:00 ADVENTURES IN JAZZ
Presented by Mickey Bass.

4:00 IRSAY IN THE AFTERNOON

6:00 PROGRAM ANNOUNCEMENTS COMMUNITY BULLETIN BOARD MISCELLANY

6:30 NEWS
A report of the day's events by Marty Goldensohn. (December 23rd.)

7:30 GETTING AROUND
Discussions, whispers, and guffaws on artists and the arts. Moderated and produced by Courtney Callender. (December 23rd.)

8:30 MISCELLANY

8:45 BILL HOWLE'S FOURTH ANNUAL CHRISTMAS PROGRAM
In all its glory.

10:15 MAJOR CONTEMPORARY WRITERS

11:55 PROGRAM ANNOUNCEMENTS

12:00 SWAN SONG
This year's marathon reading of *A Tale of Two Cities*, by Charles Dickens, continues. Read along with WBAI staff and listeners, and guest celebrities. Produced by Mickey Waldman.

TUESDAY, DECEMBER 23rd

5:00 MORNING WATCH
Live radio with Bill Monaghan.

7:00 TAKING IT EASY — BUT TAKING IT!
With Larry Cox.

9:00 PROGRAM ANNOUNCEMENTS

9:05 NEWS
Rebroadcast from last night.

10:00 MORNING MUSIC
Chaos out of order. Produced by Judith Sherman.

12:00 PROGRAM ANNOUNCEMENTS

12:05 LUNCHPAIL
Live radio with Paul Gorman.

2:00 AEC/ALTERNATE ENERGY COMMITTEE
Rebroadcast from December 21st.

3:00 GETTING AROUND
Rebroadcast from December 22nd.

4:00 JAZZ SAMPLER
A usually free-associative, more-or-less historically-inclined, approximate two hours of recorded jazz. Presented by Bill Farrar.

6:00 PROGRAM ANNOUNCEMENTS COMMUNITY BULLETIN BOARD MISCELLANY

6:30 NEWS
A report of the day's events by Marty Goldensohn. (December 24th.)

7:30 THE CITY IN CRISIS
City Magazine: In depth reports on the choreography of the city crisis. We will continue to examine the roots of the crisis, its affect on people's lives, its political implications, and how people are responding to it. Produced by Gail Pellett.

8:30 MISCELLANY

8:45 POETRY IN OUR TIME
A reading by Samuel Menashe, author of *To Open*. Produced by Paul Oppenheimer.

9:15 This slot has been left open to present a program of special interest. For details, call Folio-by-Phone at 826-1818, or listen to Program Announcements.

11:00 GAY ALTERNATIVES
A program about alternate gay lifestyles. Produced for and by the gay community. Hosted by Ronald Gold.

12:00 REFLECTIONS
Produced by Deloris Costello.

WEDNESDAY, DECEMBER 24th

5:00 MORNING WATCH
Live radio with Bill Monaghan.

7:00 ROOM 101
With Steve Post.

9:00 NEWS
Rebroadcast from last night.

10:00 MORNING MUSIC
Works of the twentieth century, with special consideration given to composers who are now breathing, or whose spirit was of our time. Also some jokes. With Jim Theobald.

Dubow

The City in Crisis, Tuesdays at 7:30 pm.

12:05 EYE ON THE LAW
Produced by Conrad Lynn.

2:00 THIS IS JAZZ
Host Larry Davis presents a variety of jazz and often talks with guest artists.

4:00 PRAXIS
Live radio with Paul McIsaac.

6:00 PROGRAM ANNOUNCEMENTS COMMUNITY BULLETIN BOARD MISCELLANY

6:30 NEWS
A report of the day's events with Marty Goldensohn. (December 25th.)

7:30 CHRISTMAS ORATORIO
J.S. Bach. Soloists: Ameling, Fassbander, Laubenthal, and Prey. The Bavarian Radio Orchestra and Chorus conducted by Eugen Jochum. Presented by Chris Whent.

10:40 GREGORIAN CHANTS
First Christmas Vespers.

11:25 MAGNIFICAT
J.S. Bach. Soloists: Stader, Topper, Haefliger, and Fischer-Dieskau. The Munich Bach Choir and Orchestra conducted by Karl Richter.

11:55 PROGRAM ANNOUNCEMENTS

12:00 NUANCES
Live radio with Pepsi Charles.

THURSDAY, DECEMBER 25th
CHRISTMAS DAY

5:00 A CONSORT OF EARLY MUSIC
Special Christmas Program. Medieval and Renaissance Christmas songs. Biber: Rosary Sonatas; Schuetz: Christmas Oratoria; Mozart: various Masonic works, finale from "The Magic Flute."

7:00 MUSIC FOR CHRISTMAS MORNING
Including: *Gregorian Chant*–The first Mass for Christmas; J.S. Bach, *Cantata #63 "Christen, Atzet Dirsen Tag."*

9:00 NEWS
A rebroadcast of last evening's News.

9:30 WORDS AND MUSIC FOR CHRISTMAS DAY
Chosen by Chris Whent and Charles Ruas. Including: Dylan Thomas reading "A Child's Christmas in Wales;" a Christmas story from Dickens; and more.

2:30 LA CENERENTOLA
The story of Cinderella, libretto by Jacopo Ferretti, music by Gioacchino Rossini.

Soloists: Teresa Berganza, Luigi Alva, Renato Capecchi, Paolo Montarsolo. The London Symphony Orchestra and the Scottish Opera Choir conducted by Claudio Abbado. Presented by Chris Whent.

6:30 NEWS
A report of the day's events. (December 26th.)

7:30 CHRISTMAS NIGHT
More programming in the spirit of the day.

11:55 PROGRAM ANNOUNCEMENTS

12:00 RADIO UNNAMEABLE
Live radio with Bob Fass.

FRIDAY, DECEMBER 26th

5:00 HOUR OF THE WOLF
The Friday Morning Science Fiction Extravaganza. With Jim Freund.

7:00 ROOM 101
With Steve Post.

PROGRAM ANNOUNCEMENTS

9:00 NEWS
Rebroadcast from last night.

10:00 MORNING MUSIC
With James Irsay.

11:55 PROGRAM ANNOUNCEMENTS

12:00 THE CITY IN CRISIS
Rebroadcast from December 23rd.

1:00 This hour has been left open to present a program of special interest. For details, call Folio-by-Phone, or listen to Program Announcements.

2:00 ECHOES IN BLACK MUSIC
Jazz from past years, with a sprinkling of blues, gospel, rock and current releases. Presented by Gene Lewis.

4:00 UNSTUCK IN TIME
"Mister Order he runs
at a very good pace
But old Mother chaos
is winning the race."
–Illuminatus–Part I
Live radio with Margot Adler.

6:00 PROGRAM ANNOUNCEMENTS COMMUNITY BULLETIN BOARD MISCELLANY

6:30 NEWS
A report of the day's events with Marty Goldensohn. (December 27th.)

COMMUNITY NEWS REPORT
A weekly roundup of news on the neighborhood level, selected primarily from the various community newspapers in the city's boroughs. Presented each Friday evening following the news, and produced by Nathan Weber.

7:30 WBAI-THEATER!
Two of New York's little theaters bring four one-act plays to radio. First, The Little Theater on West 26th Street presents three plays: Pirandello's *A Man with a Flower in His Mouth*, Beckett's *Krapp's Last Tape*, and Kafka's *Address to the Academy*. Then, a radio presentation of *Edie's Home*, an original one-act play presented in conjunction with Triad Playwrights Company. Playwright Mylan Stitt is the Executive Director of Triad Playwrights Company. The role of Edith is played by Judy Frank.

The productions are followed by interviews with the directors and performers.

Produced by Rick Harris and Janine Cooper. Technical production by Peter Zanger.

11:55 PROGRAM ANNOUNCEMENTS

12:00 RADIO UNNAMEABLE
Live radio with Bob Fass.

SATURDAY, DECEMBER 27th

5:00 THE MORNING AFTER THE NIGHT BEFORE
Live radio with Gary Fried.

8:00 NEWS
A rebroadcast of last night's News.

9:00 PROGRAM ANNOUNCEMENTS THE SATURDAY MORNING SHOW
(Say, this is the last one in 1975–My, how time does fly!)

9:05 *Imagine!* That.
9:30 (or so) *More!* More Kids, more about schools. More, more, more!
10:30 *Something Special!*
11:30 *Nina Mende Interviews....!*

Produced by Paul and Jane.

12:00 PROGRAM

ANNOUNCEMENTS
LUNCHPAIL
Live radio with Paul Gorman.

2:00 This slot has been left open to broadcast a program of special interest. For details, listen to Program Announcements or call Folio-by-Phone at 826-1818.

3:00 WOMEN'S STUDIES
Mary, Our Lady Queen of Feminists. This is the first anniversary re-broadcast in honor of the holiday season. Viv Sutherland interviews Ann Plogsterth, member of Catholic Women for the Equal Rights Amendment and NOW-NY's Committee on Sexism in Religion.

4:00 LATIN MUSIC
Sometimes live, sometimes on recording. Hosts of this series are Max Salazar, Dr. Kenneth Leo Rosa, and Carlos De Jesus.

6:00 PROGRAM ANNOUNCEMENTS MISCELLANY

6:30 NEWS
With Abraham Aig. (December 27th.)

7:00 SALUD
Beating the System
Jerry Hatch helps you fight back against pollution of your physical and psychological environment.

8:00 AN EVENING WITH MAYA ANGELOU
Maya Angelou has written two books of autobiography, *I Know Why the Caged Bird Sings*, and *Gather Together in My Name*, and two volumes of poetry *Just Give Me a Cool Drink of Water 'fore I Die*, and the recently published *Oh Pray My Wings Are Gonna Fit Me Well*. During this conversation with Lin Harris, Ms. Angelou reads and sings passages and poems from all her works, and discusses what writing means to her and the effect her art has had on her life.

9:00 THE WBAI FREE MUSIC STORE:
Lucy Lowe Sings America!
Lucy Lowe returns with the second of her three Holiday concerts at the Free Music Store (the next one is Saturday, February 21st). Miss Lowe is a former vaudeville star whose concert of American popular songs in 1936 was the first such concert to be held in the then very formal Town Hall. You're invited to be a part of the studio audience at 359 East 62nd Street, just west of First Avenue. Produced by Ira Weitzman. **Broadcast live in Stereo.**

11:00 THE READING EXPERIMENT
John Giorno's Dial-a-Poem Poets — Part VI
This program contains frank language. If you feel you might be offended by such language, please tune away for the next hour and rejoin us at midnight.

In a discussion with Charles Ruas and Lynda Perry, John Giorno explains the wide variety of poetry being written in America by his contemporaries. His anecdotes and reminiscences introduce the readings: Edwin Denby, Helen Adam, Dianne DiPrima, John Weiners, Robert Duncan, John Cage, Denise Levertov, Frank O'Hara, Kenneth Koch, John Ashberry, Charles Stein.

Produced by Lynda Perry; Executive Producer, Charles Ruas.

12:00 RADIO UNNAMEABLE
Live radio with Bob Fass.

SUNDAY, DECEMBER 28th

5:00 THE MORNING AFTER THE NIGHT BEFORE
Live radio with Gary Fried.

8:00 NEWS
Rebroadcast from last night.

8:30 HERE OF A SUNDAY MORNING
J.S. Bach–*Cantata #28 "Gottlob nun Geht Das Jahr Zu Ende"* and *Cantata #171 "Gott, Wie Dein Name, So Ist Auch Dein Ruhm."*
Mozart–*Symphony #40 in G Minor.*
Beethoven–*Symphony #9 in D Minor.* Presented by Chris Whent.

11:00 IN THE SPIRIT
Varieties of religious experience. For details, call Folio-by-Phone at 826-1818, or listen to Program Announcements. Produced by Lex Hixon.

12:30 This slot has been left open for a program of special interest. For details, call Folio-by-Phone (826-1818) or listen to Program Announcements.

H.L. Kirk, Pablo Casals: A Biography (Holt Rinehart and Winston) © H.L. Kirk

United Nations

Pablo Casals, subject of *A Tribute to Don Pablo*, Monday, December 29th at 9:30 am.

2:30 RANK AND FILE MEETING
During the last week in October, as the city crisis worsened, rank and file workers from a wide range of industries came to WBAI to speak their minds about their disagreements with their bosses and their own union leadership. This program is an excerpt from that live event. Produced by Bonnie Bellow.

4:00 UNSTUCK IN TIME
Live radio with Margot Adler. "The new witch burners have a stake in your future, do you?"–A.A.D.L.

6:00 PROGRAM ANNOUNCEMENTS MISCELLANY

6:30 NEWS
A report of the day's events with Abraham Aig. (December 29th.)

7:15 AEC/ALTERNATE ENERGY COMMITTEE
Lindsay Audin continues his investigations of energy and science with an effort to expose the economic bases of technology. For details, listen to the Program Announcements or call Folio by Phone at 826-1818. (December 00)

8:15 MISCELLANY

8:30 GRASSROOTS OF MUSIC
Produced by Tom Whitmore. (January 1st.)

9:30 THE RADIO
More of *The Tree Where Man Was Born*, and the further adventures of *Barnett Frummer*–A Militant Underachiever. (December 31st.)

10:00 FEMINISM
This ongoing series of programs considers the material, as well as the theoretical and spiritual dimensions of feminism today. Produced by Nanette Rainone.

11:00 MUSIC OF INDIA WITH RAVI SHANKAR
The seventh program in a twelve part series broadcast on alternate Sunday nights at this time. Tonight's program: Ravi Shankar speaks of the tala system (rhythm), Raga Adama, and Indian instruments. Produced by Ann McMillan.

11:55 PROGRAM ANNOUNCEMENTS

12:00 RADIO UNNAMEABLE
Live radio with Bob Fass.

MONDAY, DECEMBER 29th

5:00 COUNTING SHEEP
So who's counting? Live radio with Jan Albert.

7:00 TAKING IT EASY—BUT TAKING IT!
With Larry Cox.

9:00 PROGRAM ANNOUNCEMENTS NEWS
Rebroadcast from last night.

9:30 THE LAUGHING CAVALIER
A Tribute to Don Pablo.
Mr. and Mrs. Euguen Istomin, Mieczyslaw Morszowski and H.L. Kirk, author of *Pablo Casals: A Biography*, reminisce with the Laughing Cavalier about Pablo Casals — "cellist, conductor, and human being." In addition, Mr. Morszowski will play the first broadcast performance of one of Maestro Casals' piano pieces, and the Laughing Cavalier will present the world broadcast premiere of an unissued record made by Casals in 1915.

2:00 ADVENTURES IN JAZZ
Presented by Mickey Bass.

4:00 IRSAY IN THE AFTERNOON

6:00 PROGRAM ANNOUNCEMENTS COMMUNITY BULLETIN BOARD MISCELLANY

6:30 NEWS
A report of the day's events with Marty Goldensohn. (December 30th.)

7:30 GETTING AROUND
Discussions, whispers and guffaws on artists and the arts. Moderated and produced by Courtney Callender. (December 30th.)

8:30 THE MYSTICAL MUSIC OF ALAN HOVHANESS
Renowned composer Alan Hovhaness talks about and shares records of his music. Jim Theobald listens, fascinated.

10:15 POET FROM PATERSON: A Homage to William Carlos Williams
Susan Howe, Lin Harris-Rosechild, and Charles Ruas interview Reed Whitmore, the author of *"William Carlos Williams: Poet from New Jersey."* Bill Williams, the poet's son, will share recollections of his father; Allen Ginsberg will discuss the influence of Williams on contemporary poetry; and the late poet will be heard in readings of his poems.

11:55 PROGRAM ANNOUNCEMENTS

12:00 SWAN SONG
WBAI's marathon reading of *A Tale of Two Cities*, by Charles Dickens, concludes tonight with the final readings by WBAI staff members and listeners, and celebrity guests. You are invited to read along with us. Produced by Mickey Waldman, with help from many people who work at the station, and who came in to participate in the reading.

TUESDAY, DECEMBER 30th

5:00 MORNING WATCH
Live radio with Bill Monaghan.

7:00 TAKING IT EASY—BUT TAKING IT!
With Larry Cox.

9:00 PROGRAM ANNOUNCEMENTS NEWS
Rebroadcast from last night.

10:00 MORNING MUSIC
Ira Weitzman presents some exciting live-on-tape moments from the WBAI Free Music Store, and other tidbits.

11:55 PROGRAM ANNOUNCEMENTS

12:00 LUNCHPAIL
Live radio with Paul Gorman.

2:00 AEC/ALTERNATE ENERGY COMMITTEE
Rebroadcast from December 27th.

3:00 GETTING AROUND
Rebroadcast from December 29th.

4:00 JAZZ SAMPLER
A usually free-associative, more-or-less historically-inclined, approximate two hours of recorded jazz. Presented by Bill Farrar.

6:00 PROGRAM ANNOUNCEMENTS COMMUNITY BULLETIN BOARD MISCELLANY

6:30 NEWS
A report of the day's events with Marty Goldensohn. (December 31st.)

7:30 ETHNI-CITY AND THE AMERICAN DREAM
The first in a new series exploring the ethnic history of New York. Tonight

will be interviews with people currently involved in ethnic studies and organizations. Produced by Gail Pellett.

8:30 MISCELLANY

8:45 POETRY READING
Rochelle Owens reads from her current work of poetry. She has published *The Joe 82 Creation Poems* and *I am the Babe of Joseph Stalin's Daughter*. Her plays include *Futz and What Came After* and *The Karl Marx Play & Others*. The New York Strategy recently performed *SHIH*.

9:15 WAR BABIES
Improvisational theatre by the group "War Babies," with audience participation invited. Phone 371-5200 to help create the program. Live.

10:15 This time slot has been left open to broadcast a program of special interest. For details, listen to Program Announcements or call Folio-by-Phone at 826-1818.

11:00 GAY ALTERNATIVES
Two women and two men who believe that they're gay not by accident or conditioning, but by choice, discuss the reasons for their belief, and suggest that everybody–straight or gay–has made a choice whether they're aware of it or not. Guests are: Kitty Cotter of Lesbian Feminist Liberation, Dean Hannotte and Tony Panico of the Ninth St. Center, and Ginny Vida, former LFL Spokeswoman and a board member of the National Gay Task Force. Host and producer is Ronald Gold.

11:55 PROGRAM ANNOUNCEMENTS

12:00 TCB/TAKING CARE OF BUSINESS

WEDNESDAY, DECEMBER 31st

5:00 MORNING WATCH
Live radio with Bill Monaghan.

7:00 ROOM 101
With Steve Post.

9:00 PROGRAM ANNOUNCEMENTS
NEWS
A rebroadcast of last night's News.

10:00 MORNING MUSIC
Works of the twentieth century, with special consideration given to composers who are now breathing, or whose spirit was of our time. Also some jokes. With Jim Theobald.

12:00 PROGRAM ANNOUNCEMENTS

12:05 T.C.B. MAGAZINE
A monthly round-up of local, national, and international news; interviews with newsmakers; and an extra feature of the program: Speaking Out, a segment where women/men from all walks of life will comment on various subjects and issues as they view them. Produced by Ronald Francis.

2:00 THIS IS JAZZ
Host Larry Davis presents a variety of jazz and often talks with guest artists.

4:00 PRAXIS
Live radio with Paul McIsaac.

6:00 PROGRAM ANNOUNCEMENTS

COMMUNITY BULLETIN BOARD

MISCELLANY

6:30 NEWS
A report of the day's events with Marty Goldensohn. (January 1st.)

7:30 WASHINGTON REPORT
Capitol Punishment: Other views of Capitolism from the estranged New Yorkers in our Washington Bureau.

8:30 W.P.A. RADIO PROJECT
"Help Yourself"
A production of a radio script produced in the 1930's under the Federal Theatre Project of the Works Progress Administration. This play is a farce about an unemployed man who creates a job for himself at a large bank through the power of positive thinking. Produced by The Labor Theatre with Bonnie Bellow.

9:30 NEW YEAR'S EVE
A special holiday program of music for the occasion, provided by Marian McPartland and Bobby Short. Have your evening out at home.

THURSDAY, JANUARY 1st

5:00 A CONSORT OF EARLY MUSIC
Presented by Ted Cohen.

7:00 MOZART DAY
Further Adventures of
Wolfgang Amadeus
Theodore
Gottlieb Mozart
child star and master of note.
Produced by Larry Josephson and Judith Sherman.

6:30 NEWS
A report of the day's events.

11:55 PROGRAM ANNOUNCEMENTS

12:00 RADIO UNNAMEABLE
Live radio with Bob Fass.

FRIDAY, JANUARY 2nd

5:00 HOUR OF THE WOLF
The Friday Morning Science Fiction Extravaganza, with Jim Freund.

7:00 ROOM 101
Live radio with Steve Post.

9:00 PROGRAM ANNOUNCEMENTS

9:05 NEWS
Rebroadcast from last night.

10:00 MORNING MUSIC
With James Irsay.

Richard Rodgers, subject of *The Sweetest Sounds*, Friday, January 2nd at 7:30 pm.

11:55 PROGRAM ANNOUNCEMENTS

12:00 HAPPY NEW YEAR! NUANCES
Live radio with Pepsi Charles.

10:00 A DELICATE BALANCE
Marian McPartland shares music and reminiscences with fellow musicians.

11:55 PROGRAM ANNOUNCEMENTS

12:00 ETHNI-CITY AND THE AMERICAN DREAM
Rebroadcast from December 30th.

2:00 ECHOES IN BLACK MUSIC

4:00 UNSTUCK IN TIME
Live radio with Margot Adler.
"Apotheosis, not apocalypse!
This is a revolution:
Report to your nearest tree!"
–Tim Zell

6:00 PROGRAM ANNOUNCEMENTS
COMMUNITY BULLETIN BOARD
MISCELLANY

6:30 NEWS
A report of the day's events with Marty Goldensohn. (January 3rd.)

7:30 THE SWEETEST SOUNDS
Richard Rodgers' career in the musical theatre has spanned more than 55 years over the course of which he sustained two of the longest and most successful partnerships the theatre has known–with Lorenz Hart and Oscar Hammerstein. Rodgers continues to write with his current collaborator, Sheldon Harnick, and together they are writing a musical based on the life of one of the Henry's of England to be produced this Spring. Tonight, in tribute to Richard Rodgers, we will present tons of music; interviews with friends, relatives, associates and the man himself; readings from his autobiography *Musical Stages*; and lots more. Produced by Ira Weitzman with Bruce Kenyon.

11:55 PROGRAM ANNOUNCEMENTS

12:00 RADIO UNNAMEABLE
Live radio with Bob Fass.

SATURDAY, JANUARY 3rd

5:00 THE MORNING AFTER THE NIGHT BEFORE
Live radio with Gary Fried.

8:00 NEWS
Rebroadcast from last night.

8:55 PROGRAM ANNOUNCEMENTS

9:00 THE SATURDAY MORNING SHOW
A mix of kids - foods - comedy - plants - music - poetry and other snappy talk. This program features "Kids Radio," with kids and adults from the Teachers and Writers Collaborative.

11:55 PROGRAM ANNOUNCEMENTS

12:00 LUNCHPAIL
Live radio with Paul Gorman.

2:00 This hour has been left open for a program of special interest. For details, call Folio-by-Phone (826-1818) or listen to Program Announcements.

3:00 WOMEN'S STUDIES
Prostitution, The Oldest Survival Technique? With Viv Sutherland.

4:00 LATIN MUSIC
Sometimes live, sometimes on recording. Producers of this series are Max Salazar, Dr. Kenneth Leo Rosa, and Carlos De Jesus.

6:00 PROGRAM ANNOUNCEMENTS

MISCELLANY

6:30 NEWS
With Abraham Aig. (January 4th.)

7:00 SALUD
Transfusions with Richard Rosenblum.

8:00 THE NIGHT IS DARK...
Johathan Kozol, author of *The Night is Dark and I Am Far From Home* and *Death at an Early Age*, talks with David Nasau about the American system of mass education and the turmoil it produces within children and the society at large.

9:00 THE WBAI FREE MUSIC STORE
Don MacLean in Concert
Join us in Studio C, 359 East 62nd Street, just west of First Avenue. Produced by Ira Weitzman. Broadcast live in Stereo.

11:00 THE READING EXPERIMENT
John Giorno's Dial-A-Poet
Part VII
This program contains frank language. If you feel you might be offended, please tune away for the next hour and rejoin us at midnight.
In conversation with Charles Ruas and Lynda Perry, John Giorno talks about both the concept and the works of the poets reading.

11:55 PROGRAM ANNOUNCEMENTS

12:00 RADIO UNNAMEABLE
Live radio with Bob Fass.

Continued on page 18

administration programs, community arts councils, all kinds of state public funding agencies and so on. Do you have any feelings about that?

JH: The whole theatre now—the commercial theatre is so small and so unsound as to be negligible. The rest of the theatre all over the country is all virtually now on an institutional basis and on a deficit basis. It has finally been realized—a fact that is historically true and which has been known in Europe and even behind the Iron Curtain for many years—is the arts in general and theatre in particular is a deficit operation. That is to say the theatre cannot live entirely by the sale of tickets. That has been true from the Greeks, from the Elizabethans, through the French—

CC: I didn't know that was true that far back. I mean I know it's certainly been true here for a long time.

We're holding this interview right now in your office, which is in Julliard School, which is part of Lincoln Center Complex, which represents a massive public support of the arts in the sense of bricks and mortar.

JH: Yes, indeed it does, and in the sense of money that was poured into here to keep the various projects functioning, but I would like to point out to you that the Lincoln Center is only about fifteen years old. And in those fifteen years, the value of the real estate in the twelve blocks surrounding Lincoln Center has appreciated by, I don't know, a hundred fifty million or more. I hope that the Rockefellers, who were very generous in giving money towards the creation of Lincoln Center, have also profited little from this rise in real estate. However, the fact is, most of the people who have profited from this enhancement of this area of New York City haven't given a thing to the arts. The arts go around, begging for money, and are treated with a certain contempt by these very business people who have made fortunes, as a result of the presence of the artistic people in Lincoln Center.

CC: And in this city it is very definitely real estate, the real estate interests.

JH: Of course it's real estate. It's builders, it's investors. I live in a series of buildings owned by the ALCOA Corporation. The ALCOA Corporation has made a great deal of money building these buildings, and operating them. But they would not have been there if it had not been for Lincoln Center.

CC: Since the boards of directors of places like Lincoln Center consist of this whole oligarchy of people of financial power, why is there such a dichotomy between the people who run these places, and the people who can afford. . . .

JH: Because the meshing has not yet taken place, it's beginning. . . .

CC: Even though the captains of industry sit on boards.

JH: Yes, they don't, uh, . . . The boards are made up of rather limited people. You don't find the big banks and the big industrialists on those boards, you find people who are interested in the arts, and who may be rich people, indeed they are, many of them. But it's not quite the same.

CC: Do you feel that you've lived through two kinds of government involved in arts? One was the direct subsidy to the artist, the twenty-two dollars and fifty-two cents per week, and the freedom to do what you wanted. And now, there is an enormous investment in a place like Lincoln Center, not to single it out, but it's the most dramatic example. Do you rejoice in that kind of . . .

JH: Well, uh finally, at long, long last, the government is fully aware that the arts have to be subsidized, just like highways, or fisheries, or hospitals, or anything else. There's got to be some kind of public money. It is a public service, and this is now fully realized. The amount of money is so negligible compared to these other projects that I've mentioned, that it's not a burden on the economy, and even though cut-backs occur, they do not generally hit the tiny amounts that are given to the arts. I think more and more this will happen and of course it is interesting that the big growth in federal subsidy occurred under Republican administrations.

CC: Which seems to be one of life's little ironies.

JH: I believe it has ceased to be a matter of opinion, or a matter of being liberal or conservative, I think the conservatives are now just as aware of the necessity for government aid, and encouragement to the arts as the so-called liberal government.

CC: As we're talking in New York City, and as a last question, and since New York is facing the terrible problems financially, that it is facing, any kind of word-to-the-wise for the next year or five?

JH: Well, New York City's simply got to, I don't know what changes they will make as a result of this crisis in our government, but certainly if the New York theatre is to come out of the real trough of economic horror that it's in now, there're going to have to be drastic changes. I mean, for example, we've just finished a very successful five week repertory season here at the Harkness. To operate in New York costs us about two and a half times as much as it costs anywhere else. Our deficit will be greater in five weeks of playing New York City than with three months of playing the rest of the country.

CC: The usual culprit the people usually identify is the unions.

JH: No, the unions in part yes, the stage hands were getting between five and seven hundred a week, and the actors were getting two hundred dollars a week. They're paying five musicians for doing nothing. But the fact is that that's just part of the system. You can't blame the unions, they're perfectly right. The system's a speculative system. You put on a show and either it's gonna close in two nights or it's gonna run three years, you're gonna get a big movie sale. So naturally the people say what the hell? We may be out of work in three days, let's get what we can out of it. And the whole system of producing plays in New York is of an expense that makes nonsense of the whole procedure.

CC: And you think the city government can help do something about that somehow?

JH: I don't know what the hell the city government can do. There should be for instance, we were very hard put to find a theatre in which to give our season, there was no public theatre. There was no theatre that belonged to the city where we could have gone rent free and given these shows. In that respect when this crisis is over, I am sure that the city has to get into this thing a little more deeply, probably not at the moment.

CC: I guess not, yeah. I want to thank you for your optimism and for your perspective.

JH: Thank you.

Crafts Fair

Coming up near Christmas-time is an event that is very special to both the station and a great many thousands of people, namely the WBAI Holiday Crafts Fair. This year's Fair, our Fourth, will be taking place on Saturday and Sunday, December 13th-14th and December 20th-21st, from 11:00 A.M. to 8:00 P.M. each day, at a new location, Columbia University's Ferris Booth Hall, which is on Broadway and 115th Street.

Each weekend at the Fair, over 120 professional craftspeople will be selling a wide range of skillfully crafted handmade items that are both beautiful and functional. Among the individual crafts to be displayed and sold will be leather wares, pottery, all kinds of jewelry, quilts, batik, stained glass, crocheted and woven goods, toys and dolls, woodworking, candles, delicious homemade foods, metalworks, musical instruments, and many others. WBAI benefits by receiving fifteen percent of every sale that is made—so not only do you buy a quality handmade work, but you also help the station!

Additionally, joining our Celebration will be a host of live performers, for both young and old alike. As of press time, those appearing include magician, Jeff Sheridan; mimes, Jim Moore and Jane Adler; the New Myth Puppet Co.; the Bicentennial Singers of the Pinewoods Folk Music Club; storyteller, Johan Clements; jugglers, Houey and Judy Burgess; flutist, Andrew Bolotowsky (of Free Music Store renown) along with guitarists, Robert Shaugnessey and Joseph Karpienia; Dr. Quackenbush's Travelling Medicine Show and Magic Circus; the Irish American Cultural Center; a group of medieval-style vocalists, the Renaissance Street Singers, who perform Latin hymns, motets and rounds A Capella; the Contemporary Gospel Ensemble, and much more (stay tuned to the station for additional information). Finally, we will have Children's Banner-Making, with a Christmas flavor, led by artists Susan Haskins and Posy Gering.

General admission to the Fair is *free*, but contributions of 50¢ or $1.00, to help support the station, are most needed and welcome. So, plan to do your Holiday Shopping, enjoy a variety of homemade foods and wonderful live entertainment—and, at the same time, help support WBAI—at the Fourth Annual WBAI Holiday Crafts Fair on the weekends of December 13th-14th and December 20th-21st, from 11:00 A.M. to 8:00 P.M., at Columbia University's Ferris Booth Hall, which is located at Broadway and 115th Street. See you there!

—WBAI Crafts Fair Committee

P.S. Please be sure to tell your friends.

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Continued from page 1

and the odds are that people will vote for someone by virtue of knowing the person's name, rather than the person's record.

RK: I think that Washington is the easiest city in the world to have news thrown at you. There is less worry about speaking to reporters. In fact, up and down the line, until you hit a middle and lower-middle bureaucracy, people expect to be called by reporters. There's a whole industry here to tell you "The Story." At full-dress press conferences, they want you to come, write down what they present to you, and go home. Your job is to go there, write it down, and then go to the telephones—find out what they didn't say, what they left out, unwrap all the pre-packaged information they've presented you.

The job of a journalist working for the *Bergen Record* in northern New Jersey is to get somebody to do something that gets you a story in the paper. Here, you know you're going to have a story. The problem is to find out the truth, at least a truth that's different from the one they give you.

PC: If I go to briefings, which I do sometime, there are some quotes which are obviously the quote of the day, like Governor Carey saying New York would be an "economic Pearl Harbor." But there are other things that speakers say, sometimes in asides; or it's not the main speaker, but someone sitting at the table who will do something that's very indicative. Other people won't report it because it's not the major aspect or formal reason for the news conference or hearing.

For instance, I went to a briefing on economic policy, and the speaker's remarks centered essentially on how to co-opt Third World demands for greater say in the economic structure of the world. But he presented it in a very soothing, liberal way. We will make some concessions, but more importantly, we will make as few as possible; we will make the obvious ones. We understand that this is what we have to do in order to stop the demands of the Third World from becoming even greater.

Other reports that I saw on the briefing didn't mention that what they were talking about was co-optation. Most reports said that this important economist had recommended that Third World nations be given a greater voice in what was going on, which I consider deceptive.

KT: How does your approach to reporting differ from Paz's?

RK: An appreciation of the consequences of what goes on in Washington is perhaps a way of explaining the difference. Covering the Washington scene nationally, you are covering essentially a series of people talking in different forms: speeches, answers, colloquies, papers, white papers, official papers. So you don't see anything except people getting up, handing in pieces of paper, and sitting down. And here's where you have a choice: you can watch the people talking to each other, the curious things they do, the innuendos, the way they raise their eyebrows, or you can concentrate on the consequences of the people talking.

PC: The danger for me is seeing people as people and forgetting how important their effect is. It's not just that some person is nasty, and usually he is introducing some nasty resolution, but that that resolution will have an effect on a lot of people's lives. In the presence of the person, it's hard to realize that.

RK: I have a James Thurber sense of the city. I find myself standing beside people I've heard all my life, and I watch them as I might watch people on the subway or in the grocery store. Because they tend to be a little puffy, they are somewhat amusing to me. When I report about them, I tend in my voice (I try not in the copy) to have a "Take-a-look-at-this-fellow!" attitude. But when you look at them as consequential people, they become either champions or enemies, and it will be very hard for you to take a James Thurber attitude. Sometimes I do sound like I'm going to a sideshow. You can't go too much one way or the other. It would get boring to listen to heroes and champions all the time; and it would be insulting to listen to sideshow all the time.

PC: My tendency is to ask, "What is that person saying?" I remember at a hearing on the B-1 bomber some time ago, they were talking about "tactical air strikes," and I said, "Are you talking about bombing people?" The answer was, "Ahemmmm, ahemmm, ahemm."

RK: When you talk English in Washington, it's just trouble.

PC: You tend to be more interested in how things work; I'm interested in how the fact of their working affects people.

KT: But you both simplify things for the audience.

RK: There's another big difference between Paz and me—our conception of audience. When a journalist writes copy, he or she has to decide who am I talking to? What can I presume about my audience? My sense is talk to as many people as you possibly can, assume as little as possible about them. While you run the risk of talking to them like they were little babies, or insulting them, people will be thankful if you help them to understand things—tell them stories with word pictures that will make things vivid—particularly the more difficult it is.

On the nuts and bolts things for Washington, I try not to use initials for government agencies; I don't identify the names of committees, which would be standard journalism procedure, unless it's absolutely important to the story. I avoid expressions like "on the Senate side," or "on the Hill." Why bother if I can say it an easier way?

Paz and I get into problems when we're discussing some struggle abroad—or some struggle at home. Different groups assign themselves names, alphabetical names, like the ABC-WT, AFL-CIO, MGM. I don't like to call them by anything but the most broadly descriptive name that I can. We got into trouble in Southeast Asia when those countries were falling . . .

PC: Or rising.

RK: Or rising. We have extensive arguments over what to call the people who are falling or rising. Shall we call them the Third Force. I'd say no, because a lot of people don't know what the Third Force is.

PC: Robert thought they were the neutrals.

RK: Well, they were the in-betweens.

PC: You said nobody knew what the Third Force was.

RK: I said everybody doesn't know, and let's go for everybody.

PC: I felt, and I feel, that the regular listeners to the Pacifica News broadcasts know what the Third Force is. I don't want to dedicate 2 minutes and 45 seconds explaining what the Third Force is. And I think it's worse to omit talking about the Third Force than to oversimplify who they are.

RK: And I would be careful about labels. But I wouldn't say don't discuss what's happening in the world because you can't choose the right name for it. Why shouldn't the newscaster omit an unclear term or use a descriptive term that gets the idea across?

PC: I don't think that was the question. Your feeling was that they were neutrals, and I was insisting they did have a political position.

RK: Edwin Newman writes fascinating stuff on the English language on radio. A syntactical struggle does exist when you're writing your copy.

At least we have the wonderfulness on radio of not having an editor call us up and say, "You have a minute and ten seconds to do the story." It's a challenge to us to see if in two or two and a half minutes, which is much longer, which is like a novella length . . .

PC: Which is actually much shorter than my stories ever are.

RK: . . . or three minutes, even, we can explain what's going on.

PC: I don't know if I explain what's going on. I just say what I'm seeing. That means different things to different people.

RK: But to give a headline, which is all you'll get on any other radio station, is simply not enough.

If you're an intelligent person, you'll want to know—in the case of the gas shortage—what is the gas shortage? Where is it? Why is there a shortage? And for those people who say there is none, what are they talking about? How can sensible people looking at a range of business experience come to such drastically different conclusions? One says the shortage is made up; another says there's just not enough gas to go around.

It's not enough to do what I call "win-loss" news; he says-she says; one-to-nothing; he wins-she wins. In-depth reporting is done in the newspapers all the time. It's not as if we were inventing something. But it's not done on radio.

PC: There are a lot of things which never make their way into the public media—electronic or print. Like once Ford gave a news conference towards the end of our involvement in Vietnam, in which he said he wasn't going to blame anybody. Then he went on and he blamed everybody except himself. I clipped his speech and ran those things together. I can't say that no one else did that, because I don't know what everybody did. But many journalists would choose not to portray the speech in that way, or they would have an understanding with their editors that one does not present things in such a way.

KT: You mentioned before that you felt isolated from the WBAI audience.

I wish that we got more feedback than we do.

RK: So do I. We got one letter this week—the woman was convinced I was an agent.

PC: Would you care to deny that in print?

RK: Yeah, I'm not, never been, but I was so happy to get even that letter. We're far away from everybody, so we don't hear.

PC: We're not so far away. Here we are. People can call BAI and say they want to know about something going on in Washington, or that they want us to ask someone in Washington a certain question. We can ask the question. It's unfortunate that more people don't do that. We can serve the audience better if we know what it wants. Robert and I sit here debating, but we're not the two extremes of the audience.

KT: How different is the newsgathering atmosphere now under the Ford administration compared to the Nixon years?

PC: That would largely be a question directed to the person covering the White House. Mostly the people I deal with are not so used to receiving calls from reporters that they are likely to have received orders about how to deal with them. I don't like attending White House briefings because they're boring. Robert can describe your typical White House briefing.

RK: I could describe one, but I was not here under President Nixon. I've been mostly here during the Ron Nessen time. But the singular most amazing surprise to me as a reporter has been the White House press corps.

KT: In what way?

RK: I cannot do justice to a White House briefing. It takes place in the press office which, as everyone knows, used to be a swimming pool. Everyday at 11 a.m., the press secretary enters a room full of reporters. About 50% of them are writing press, 30% are radio and TV, hangers-on, associates and researchers, and 20% are foreign press.

The main thing is the people are very mean to each other. It's just like third grade, when you had a substitute teacher coming in at PS 141—that's Ron Nessen. All these other people are the class. Remember when you were a kid and the sub came in, everybody would go, "Pssst! psst! Farr-rr-rr out!" and then start throwing spitballs—anything to test the sub, right?

So Nessen comes in and will say, "The President this morning has had the usual breakfast of muffins and toast." And someone will shout, "How many muffins, Ron?" And he'll say, "I'm not sure . . ." And the reporter says, "You don't know, or you just won't say? Come on Ron, yesterday we asked you about the muffins. Why are you holding back on the muffins? Has he switched away from muffins? Are you protecting the muffin industry, Ron?"

And Nessen, instead of saying, oh, this is stupid and smiling, he loses his temper. This is a caricature, but change the subject to something remotely political, and this is what happens. And finally Nessen goes, "I THINK WE'VE HAD ENOUGH QUESTIONS ABOUT MUFFINS!!!!"

KT: Do you think they're reacting in part to the Zeigler years?

RK: Yeah. They think that they, as reporters, are entitled to at least the truth. A man shouldn't make things up. If he can't answer the question, he should say, "I don't know." or "I'll find out." Ron Nessen, I think, is embarrassed if he doesn't know the answer. He comes in with this little book, and it has all the questions he thinks will be asked, and all the answers written out. And God forbid someone should ask him something he doesn't know.

KT: Are there any politicians, statespeople, lobbyists, etc., that you would classify as unforgettable characters?

RK: Washington is not a good city for unforgettable people. They're notable, but they're all forgettable. Fishbait Miller was very forgettable.

KT: He was the bellringer or doorman in the House or something, right?

RK: See?

FREE MUSIC STORE Continued from page

chanowski, viola, and Norman Fischer, cello. Broadcast Live.

THURSDAY, DECEMBER 18th:
Oregon
Ralph Towner, Paul McCandless, Glen Moore and Collin Walcott perform their special music.

SATURDAY, DECEMBER 20th:
The Canticum Novum Singers
The Canticum Novum Singers will perform works by Purcell, Des Pres, Monteverdi, Brahms, Schumann and others. Broadcast Live.

THURSDAY, DECEMBER 25th:
Christmas Vacation. Happy Holidays!

SATURDAY, DECEMBER 27th:
Lucy Lowe Sings America!
Lucy Lowe, whose concert of popular songs in 1936 was the first such concert ever to be held in the then very formal Town Hall, returns with the second of three Holiday concerts (the next one is Saturday, February 21st) at the Free Music Store. Miss Lowe is a former Vaudeville star whose first concert at WBAI (in 1974 won the Corporation for Public Broadcasting award, as best Public Performance. Broadcast Live.

THURSDAY, JANUARY 1st:
NEW YEAR'S DAY
We're all recovering, no concert til Saturday.

SATURDAY, JANUARY 3rd:
Don MacLean
The singer-songwriter in concert. Broadcast live in stereo.

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SUNDAY, JANUARY 4th

5:00 THE MORNING AFTER THE NIGHT BEFORE
Live radio with Gary Fried.

8:00 NEWS
A rebroadcast of last night's News.

8:30 HERE OF A SUNDAY MORNING
Music presented by Chris Whent.

11:00 IN THE SPIRIT
Varieties of religious experience. Produced by Lex Hixon.

12:30 PROGRAM ANNOUNCEMENTS

12:35 A special program produced too late for listing here. For more information, listen to Program Announcements or call Folio-by-Phone at 826-1818.

4:00 UNSTUCK IN TIME
Bulletin! Neo-luddite rebel government in Phoenix turns entire state over to Native American peoples. News black-out ends — more news to follow. Live radio with Margot Adler.

6:00 PROGRAM ANNOUNCEMENTS MISCELLANY

6:30 NEWS
With Abraham Aig.

7:15 AEC/ALTERNATE ENERGY COMMITTEE

8:15 MISCELLANY

8:30 GRASS ROOTS OF MUSIC
Produced by Tom Whitmore.

9:30 A program of special interest. For details, listen to Program Announcements, or call Folio-by-Phone at 826-1818.

11:00 ECHOES FROM TARA
The lyric and music of Celtic Peoples. Presented by Bill Monaghan.

11:55 PROGRAM ANNOUNCEMENTS

12:00 RADIO UNNAMEABLE
Live radio with Bob Fass.

Continued from page 3

San Francisco poet Jack Spicer. On this program he reads his book, *Language*. Produced by Mark Weiss with Susan Howe.

SUNDAY, DECEMBER 14th
1:00 PM FREEDOM AT MIDNIGHT

A look at India's independence with Dominique La Pierre, co-author of *Freedom At Midnight*. Included in the program are interviews with Ghandi's assassins and with colonial India's last Viceroy, Lord Louis Mountbatten, and passages from the book *Freedom At Midnight*. Produced by Richard Harris.

FRIDAY, DECEMBER 12th
7:30 PM TENNESSEE WILLIAMS: PAST AND PRESENT

A retrospective evening with America's most distinguished living playwright. Reading from his recently published and most revealing *Memoirs*, his poetry and short stories, Mr. Williams discusses his artistic and personal goals, as well as his plans for the future.

Also, *In the Bar of a Tokyo Hotel*, produced by Rick Harris and Charles Ruas, with technical assistance from Bill Kortum.

FRIDAY, DECEMBER 19th
7:30 PM RETROSPECTIVE ON VIOLET LANG

Poet, playwright and founder of the Poet's Theater of Boston, Violet "Bunny" Lang was a remarkable woman whose legend lives on. Poets John Ashberry, Gregory Corso, John Hollander, James Merrill, Richard Wilbur, as well as artist Edward Gorey, reminisce about Bunny Lang and read from her poetry. Alison Lurie reads from her memorial to Ms. Lang which introduces the recently published *V.R. Lang Poems & Plays* (Random House). As a special addition to the evening, one of Ms. Lang's one act plays, *I Too Lived in Arcadia*, will be performed by Ruth Ford, Marian Seldes, and Earl Hyman. Produced by Charles Ruas and Rick Harris.

SUNDAY, DECEMBER 21st
2-4:00 PM FINE AND DANDY: The Music of Kay Swift

She wrote hit songs, was a friend and confidante of the Gershwins, ran away to a ranch in Oregon with a rodeo cowboy. Stay tuned for more adventures with Kay Swift. Produced by Judith Sherman.

MONDAY, DECEMBER 29th
***9:30 AM* – 2:00 PM**
The Laughing Cavalier presents — A TRIBUTE TO DON PABLO

Mr. and Mrs. Eugene Istomin, Mieczyslav Morszowski, and H.L. Kirk, author of *Pablo Casals: A Biography*, reminisce with the Laughing Cavalier about Pablo Casals-cellist, conductor, and human being. In addition, Mr. Morszowski will play the first broadcast performance of one of Maestro Casals' piano pieces and the Laughing Cavalier will present the world broadcast premiere of an unissued record made by Casals in 1915.

MONDAY, DECEMBER 29th
8:30 PM THE MYSTICAL MUSIC OF ALAN HOVHANESS

Reknowned Composer Alan Hovhaness talks about and shares records of his music. Jim Theobold listens fascinated.

TUESDAY, DECEMBER 30th
7:30 PM ETHNI-CITY AND THE AMERICAN DREAM

We will begin a new series at the end of this month focusing on the ethnic experience in New York City's social history. The series will continue in January and February of 1976. We will be recording New York City history from the memories of elderly immigrants and young immigrants today. The first program on December 30th will include interviews with people involved in ethnic studies and organizations. The purpose of this series is to examine what has been lost from ethnic cultures in the American experience, what has been preserved, what has been transformed and what political meaning these cultural phenomenon and processes have. Producer: Gail Pellet

THURSDAY, JANUARY 1st
7:00 AM MOZART DAY

Further Adventures with Wolfgang Amadeus Theodore Gottlieb Mozart child star and master of note.

Produced by Larry Josephson and Judith Sherman.

FRIDAY, JANUARY 2nd
7:30 PM THE SWEETEST SOUNDS

Richard Rodgers' career in the musical theater has spanned more than the last 55 years over the course of which he sustained two of the longest and the most successful partnerships the theater has known. First with Lorenzo Hart, he wrote such innovative shows as *On Your Toes* (which contained the musical theater's first ballet sequence), *Pal Joey* (in which, for the first time a musical character was less than goody-two-shoes), *By Jupiter*, *A Connecticut Yankee*, and many others.

With Oscar Hammerstein, Rodgers further innovated the theater with *Oklahoma* (the first musical to integrate the music, songs, dnace, and other aspects of production into a special unit all of its own), *South Pacific*, *The King and I*, and so many others we have grown to know and love. After Hammerstein's death Rodgers continues to write for the theater with his current colaborator, Sheldon Harnick (*Fiddler on the Roof*), he is writing a musical based on the life of one of the Henry's of England to be produced this Spring.

In all this time, Richard Rodgers' music has that spark of originality, the glimmer of musical optimism and freshness that has been the mark of the American Musical Theater. Tonight, in the tribute to Richard Rodgers, we will present along with tons of music, interviews with friends, relatives, associates and the man himself, readings from his autobiography *Musical Stages*, a radio broadcast of Rodgers and Hart with Andre Kostelanetz from 1939 and lots more. Produced by Ira Weitzman and Bruce Kenyon.

Pacifica Foundation—Station WBAI
Statement of Income and Expense
For the period ending September 30, 1975
(Unaudited)

I. OPERATING BUDGET

			Percent of Operating Revenue
1. Income			
Subscriptions	$ 93,482.		
Renewals	215,217.		
Donations	216,407.		
Total Listener-Sponsorship	$525,106.	$525,106.	95.37 %
Direct Mail (net)[1]		(897.)	(0.16)%
Community Service Events			
Free Music Store (net)	2,688.		
Crafts Fair (net)	14,805.		
Community Center Events (net)	1,905.		
Other	237.		
Net Community Service Events	$ 19,635.	$ 19,635.	3.57 %
Other Revenue		6,747.	1.22 %
TOTAL OPERATING REVENUE: CASH		550,592.	100.00 %
TOTAL OPERATING EXPENSE: ACCRUED (see breakdown)		(575,259.)	
OPERATING LOSS: ACCRUED		$(24,667.)	

II. GRANT-FUNDED PROJECTS BUDGETS

Projects funded by grants are deliberately kept outside the station's operating budget in order that we not become dependent on the extra income (which, at project's end, approximately equals the extra expense). Cash for these projects is kept separate from the station's operating funds.

	Income FY 74-75[5]	Expended FY 74-75	Deferred Income Forward to FY 75-76
CPB[2] Base Grant (for the *Folio*, in part)	$ 9,350.[3]	($1,782.)	$7,568.
CPB[2] Incentive Grant (for Promotion Direct Mail)	10,000.[3]	(2,159.)	7,841.
NEA[2] Grant (for the program "Mag Time, the Little Magazine of the Air")	10,000.	(10,815.)	(815.)
	$29,350.	(14,756.)[4]	14,594.

III. CAPITAL BUDGET

Like most not-for-profit organizations, Pacifica does not amortize capital expenditures, since it is not subject to corporate income taxes. Capital accounts are, like grant-funded projects, kept separate from operating accounts on the theory that capital expenses are non-recurring.

Unfortunately, we cannot afford to establish a sinking fund for the eventual replacement of our capital equipment when it eventually wears out.

Capital Income	-0-
Capital Expense	($ 4,116.)
Excess of Capital expense over revenue (added to net worth)	($ 4,116.)

IV. LONG TERM DEBT RETIREMENT

A small percentage of WBAI's income is dedicated to retiring the principal on WBAI's share of the Pacifica National Debentures. Interest on these certificates is charged to Operating Expenses.

WBAI's share of the proceeds of these debentures was used to retire pressing short term debts then existing.

			Percent of Operating Income
Original Principal Balance (FY 72-73)	$ 43,000.		
Beginning Principal Balance (FY 74-75)	36,588.	36,588.	
Debt retirement FY 74-75 (Principal)		(8,616.)	1.5 %
Remaining Principal Balance	$ 27,972.	$27,972.	

Continued from page 2

interest payment; and $10,600 in debenture principal and interest payment). Not to mention all of the other bills, salaries, and taxes that are due and overdue.

We depend on the Crafts Fair to net at least $15,000. to the station to catch up on salaries and other pressing bills. So please come to the Crafts Fair on December 13 and 14, and December 20 and 21, at Ferris Booth Hall, Columbia University, Broadway at 115th Street. (Details in the centerfold of this *Folio*.)

December is also the month of Christmas and Chanukah. Why not give the gift that keeps on giving (and aggravating)—a subscription to WBAI. We'll acknowledge your gift to its recipient with a suitable card, and send 11 issues of the Folio to a friend or enemy. And it's tax-deductible to the giver. Why give it to Uncle Jerry when you can give it to WBAI instead? He'll only give it to Lockheed or some other country.

Larry Josephson
General Manager

V. DETAILED BREAKDOWN OF ACCRUED OPERATING EXPENSES
(or, where the money goes)

			Percent of Total Operating Expense
1. People			
Salaries	$ 201,445.		
Payroll Taxes	20,145.		
Health & Disability Plans	13,315.		
Consultant Fees	13,259.		
Total People	248,164.	248,164.	43.14 %
2. Fixed Expense[6]			
Wire Services	15,968.		
Telephone Equipment & Lines	12,329.		
Tower Rent[7]	33,732.		
Pacifica Foundation Levy[8]	25,992.		
Pacifica Washington Bureau[9]	12,117.		
Insurance	6,600.		
Property Taxes	24,000.		
Other Taxes & Licenses	324.		
Legal & Audit	12,817.		
Church Mortgage Interest	20,662.		
Church Mortage Amortization	8,508.		
Interest on Loans & Debentures	6,702.		
Lease Payments & Rental on equipment	5,609.		
Utilities	16,112.		
Total Fixed Expense	201,472.	201,472.	35.02 %
3. Variable Expense			
Building Maintenance	6,194.		
Non-Technical Maintenance	1,893.		
Technical Maintenance	184.		
Technical Parts & Supplies	5,657.		
Subscriptions to Periodicals	222.		
Recording Tape & Records	11,028.		
Telephone Local & Long Distance Calls	25,828.		
Data Processing	1,174.		
Postage	10,564.		
Printing	15,201.		
Mailing Service	16,243.		
Bank Charges: Credit Card Discount	606.		
Bank Charges: Misc.	431.		
Bank Charges: Box 12345	2,972.		
Travel	9,841.		
Office Expense[10]	8,520.		
Advertising	2,600.		
Direct Mail	2,521.		
Premiums[11]	3,047.		
Other	897.		
Total Variable Expense	$ 125,623.	$125,623.	21.84 %
TOTAL OPERATING EXPENSE		$575,259.	100.00 %

Notes

[1] net: income less expenses

[2] CPB: Corporation for Public Broadcasting
NEA: National Endowment for the Arts

[3] The total CPB Grant is twice the figure shown in each case.
The second half of each grant is to be received in December. (FY 75-76)

[4] The $14,756. expended in FY 74-75 on grant-funded projects is only 2.6% of WBAI's total income for FY 74-75, which is:

$ 550,592.	(Operating Income)
14,756.	(Grant Income Actually Expended)
$ 565,348.	(Total Income FY 74-75)

[5] FY means Fiscal Year

[6] Expenses fixed by contract or tariff, or intra-Pacifica agreement

[7] To the Empire State Building for Transmitter Space, Power, and use of Master Antenna.

[8] WBAI's share of expenses of Pacifica Central Office for audit accounting, administrative assistant, data processing, travel and office expenses. Approximately 5% of WBAI's Listener-Sponsorship income.

[9] WBAI's Share; approximately ⅓ of total Washington Bureau Budget.

[10] Stationery, Janitorial Supplies.

[11] Cost of premiums given away with subscriptions; many premiums are given free to the station.

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☐ Enclosed is a donation of $.....

☐ I am a current subscriber to WBAI.

Please send me a subscription to WBAI.

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☐ Student one year ($18)

☐ Regular half year ($15)

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☐ Friend of Free Radio

☐ $120 a year ☐ $10 a month

☐ Sustaining Member

☐ $60 a year ☐ $5 a month

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☐ I wish to use Master Charge or BankAmericard ($18 or more - use blank below).

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card expiraton date.....

Master Charge #— — — —/— — — —/— — — —/— — —
card expiration date.....

Authorized signature of cardholder.....

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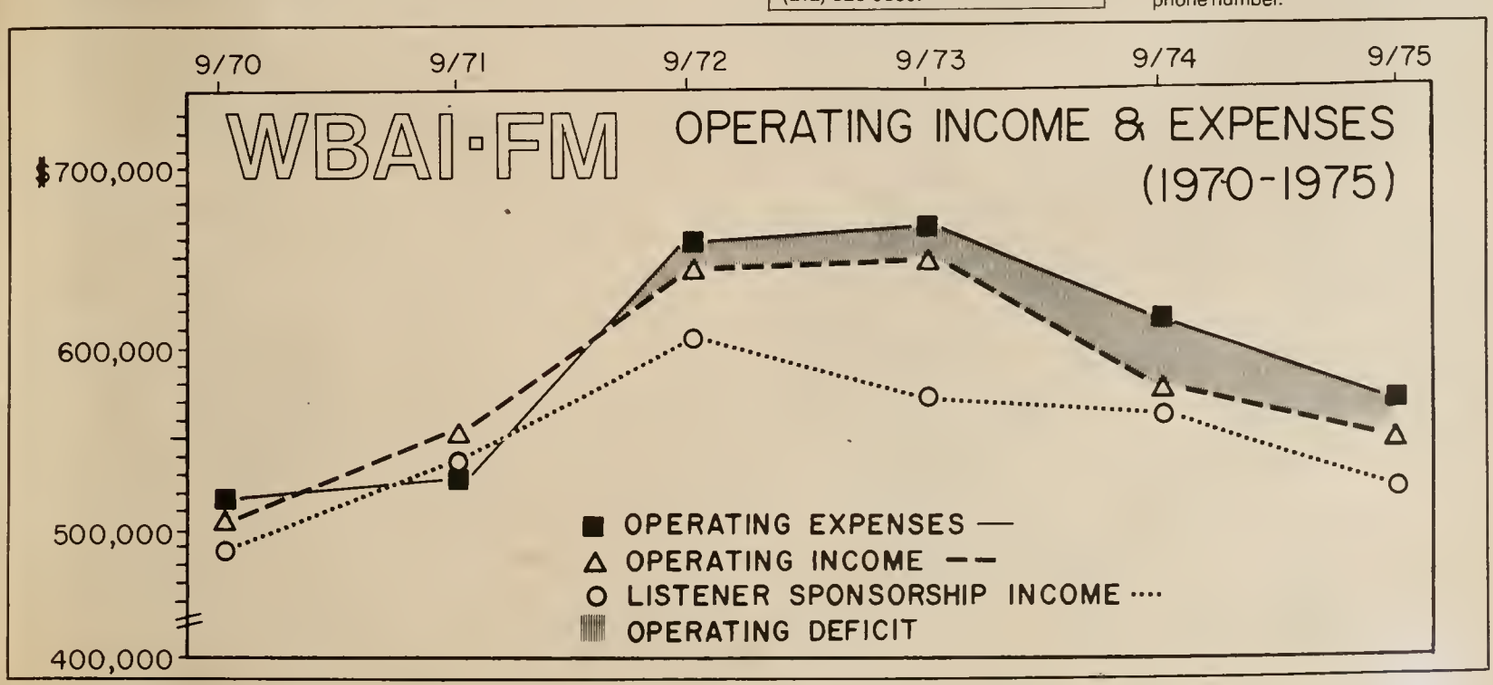

A COMPLIMENTARY FOLIO

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WBAI (99.5 FM)
Dated Program

WBAI
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